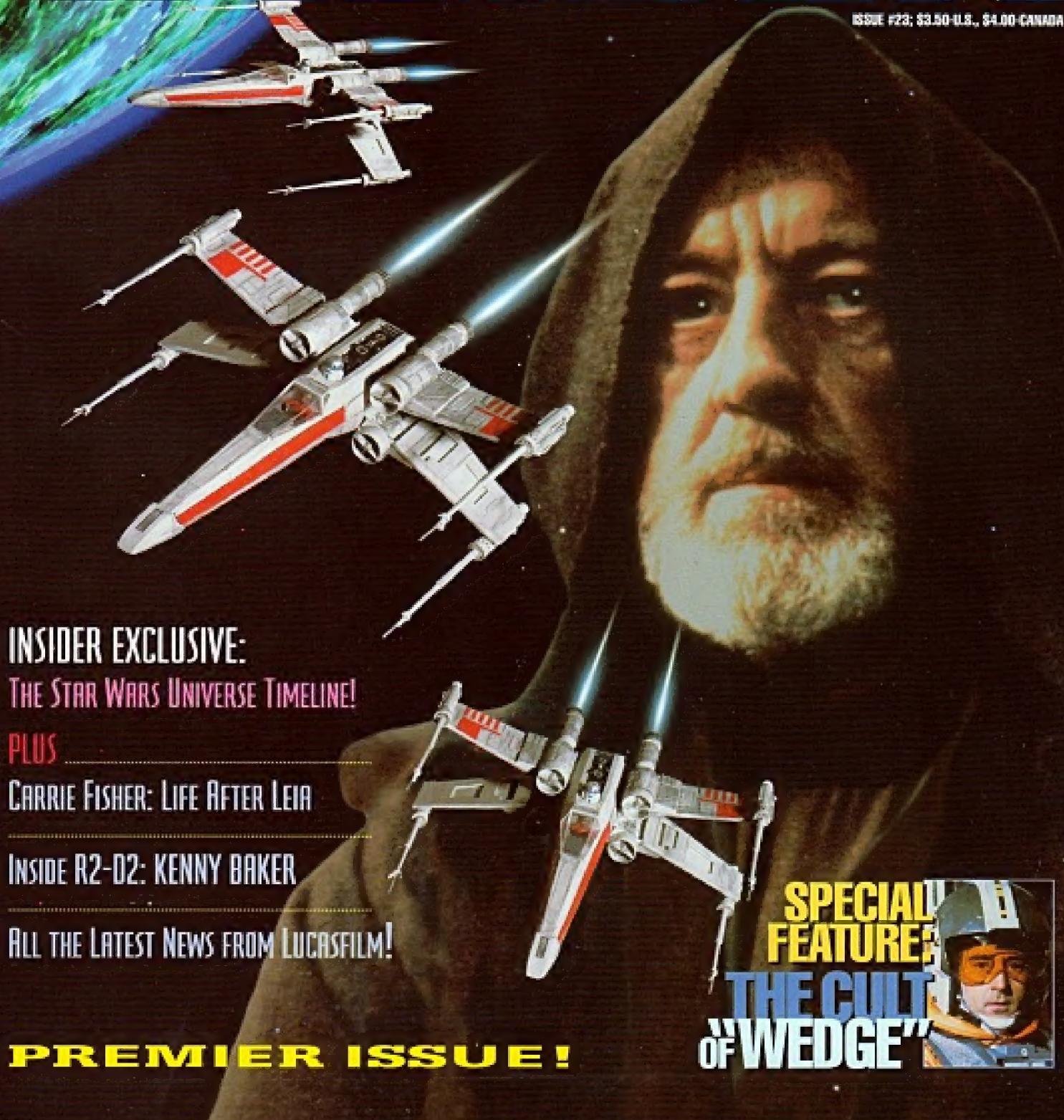


INSIDE: RARE PHOTOS OF STAR WARS HOLIDAY SPECIAL!



STAR WARS INSIDER

ISSUE #23; \$3.50 U.S., \$4.00 CANADA



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THE STAR WARS UNIVERSE TIMELINE!

PLUS

CARRIE FISHER: LIFE AFTER LEIA

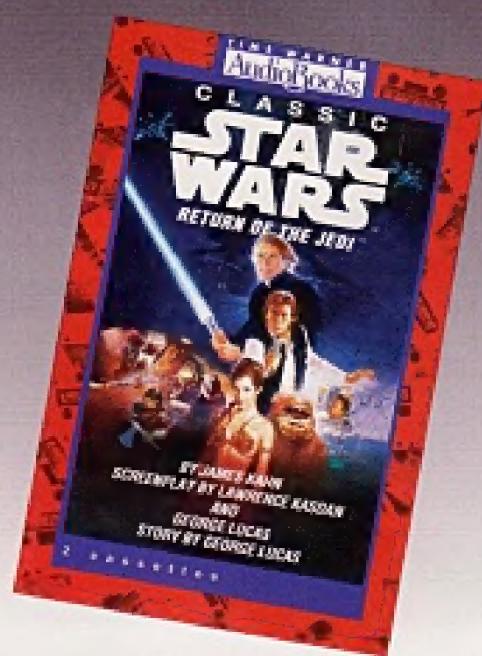
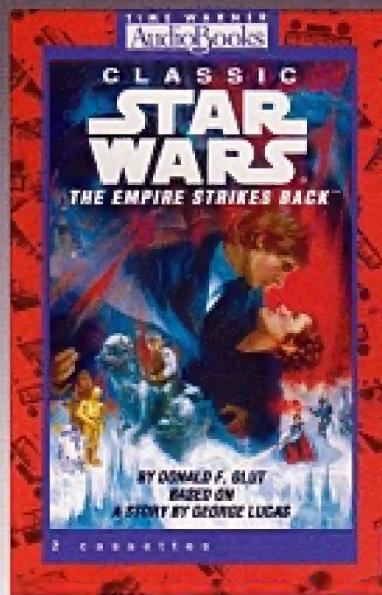
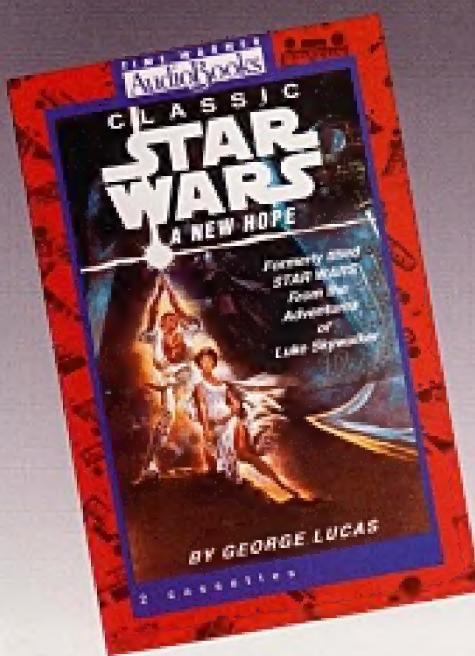
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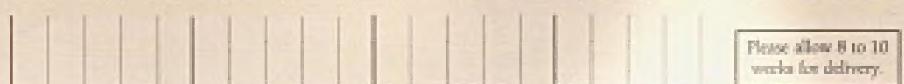
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INSIDE

INSIDER

16

STAR WARS TIMELINE
BY ALLAN KAUSCH

38

CARRIE FISHER
BY PAM ROLLER

42

THE STAR WARS
HOLIDAY SPECIAL
BY JON BRADLEY SNYDER

45

KENNY BAKER
BY DAN MADSEN

49

DENIS LAWSON
BY DAN MADSEN

52

THE CULT OF WEDGE
BY JON BRADLEY SNYDER

DEPARTMENTS:

3 REBEL RUMBLINGS

6 STAR NEWS

8 LUCASFILM'S LATEST

12 STRAIGHT FROM THE
HORSE'S MOUTH

14 LUCASARTS UPDATE

54 SCOUTING THE GALAXY

Ever wonder how the *Star Wars* universe fits together? Between the films, books, comics, etc., it can be rather confusing. Now, for the first time, you can follow the continuum of *Star Wars* with this exclusive timeline followed by an *Insider* interview with Lucasfilm Licensing personnel in the know.

Today, Carrie is a best-selling novelist and screenwriter. In this issue, Carrie recalls her days as princess of the Rebellion and shares her memories of the man who created a galaxy far, far away.

Do you remember *The Star Wars Holiday Special* that aired on TV in 1978? We take a look, and have some fun with this unusual addition to the *Star Wars* universe.

Standing barely 3 feet tall, Kenny Baker is a man who has reached incredible heights. Kenny has been entertaining people for years, but is most well-known for bringing the lovable little droid, R2-D2, to life.

He survived all three *Star Wars* movies and fought the Empire in countless battles, yet the names Wedge Antilles and Denis Lawson have, for the most part, been unknown to the moviegoing public ... until now!

Wedge Antilles deserves the crown as the greatest of all the minor characters who have appeared in the trilogy. *Insider* takes a look at this character who has become the acid test for separating devoted *Star Wars* fans from casual viewers.

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MAY THE FORCE BE WITH YOU

from the President of the *Star Wars* Fan Club



As you can see from this issue, The Lucasfilm Fan Club has gone through an important evolution! Welcome to the new Official *Star Wars* Fan Club and its official magazine, the *Star Wars Insider*!

There are many reasons for the name and format change. Countless hours were spent in discussion with Lucasfilm as to the appropriate time to change the fan club's name back to its original title.

But a little history might prove valuable. The Official *Star Wars* Fan Club began in 1978, shortly after *Star Wars'* release. Many of its original members, then youngsters and teenagers, now have children of their own who belong to the current club—one of those original fans is the person writing this letter.

The *Star Wars* Fan Club ran successfully for years until approximately 1986 when Lucasfilm decided to close it down since the *Star Wars* films had run their course and no new films were in the planning stage. However, in 1987, The Lucasfilm Fan Club evolved out of the ashes of the original *Star Wars* Fan Club. There were many requests to keep the club going because there were many new non-*Star Wars* projects in the works, namely *Willow* and *Indiana Jones and the Last Crusade*.

The club's purpose was to continue to report on the progress of the *Star Wars* universe while updating fans on Lucasfilm's other ventures ... and we've done that successfully for the last seven years.

The new *Star Wars* prequels loom in the distance. George Lucas plans to start the screenplay for episode one by the end of this year. Episode one is tentatively scheduled for release in 1998.

In addition to the promise of new *Star Wars* adventures, *Star Wars* has seen a resurgence in popularity with new book releases, touring shows and countless new, quality *Star Wars* products hitting the marketplace (as you can see from our latest catalog!).

For these reasons, we felt it was time to go back to that galaxy far, far away and focus on the creative team and unique characters that brought us the adventures of Luke Skywalker.

Our new format delves into the background and behind-the-scene stories of previous *Star Wars* films, including exclusive interviews with the cast and crew. We'll explore all the elements of the *Star Wars* universe including *Star Wars* fandom, which grows by leaps and bounds every year!

The *Star Wars Insider* will also be your best source of information on the new *Star Wars* prequels as we continue to keep you updated on their progress right up to their release!

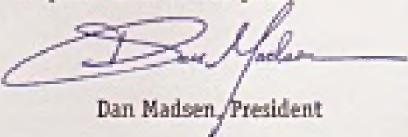
You may have heard that a new *Indiana Jones* film is in the works. Because of our new *Star Wars* format, does this mean we won't cover Indy and other Lucasfilm projects? Absolutely not! Each *Insider* issue will feature a special section on what's happening beyond the *Star Wars* universe at Lucasfilm. As we grow closer to Indy's fourth big-screen adventure, you'll find some of the most extensive coverage, on-the-set articles and exclusive interviews to be found anywhere right here in the *Insider*.

We hope you enjoy the new, improved changes we are making to your fan club. We welcome letters and comments on the new format. As Obi-Wan Kenobi said, "The Force will be with you ... always."

Star Wars may have taken a rest, but it has never been very far away and, now, it is coming back, stronger and better than it's ever been!

We look forward to bringing you all the excitement and adventure of George Lucas' spectacular *Star Wars* saga in every issue of the *Star Wars Insider*! Truly, the Force is back!

May the Force be with you!


Dan Madsen, President

LUCASFILM CONFIRMS *STAR WARS* SPECIAL EDITION!

Ending months of speculation, Lucasfilm has confirmed that a definitive Special Edition of *Star Wars* will be released in theaters in 1997, commemorating the twentieth anniversary of *Star Wars*.

The Special Edition will include several minutes of new footage, including a meeting between Jabba and Han that was shot during the original principal photography but not included in the final cut of the film. Also involved will be a number of additional shots and new special effects in previously seen shots that will allow George Lucas to depict Mos Eisley as he originally intended. Work has already begun at Industrial Light & Magic. The Special Edition will also feature a newly remixed digital soundtrack.

Twentieth Century-Fox, the distributor of the original *Star Wars*, will handle the theatrical distribution of the Special Edition in 1997. During the following year, 1998, Lucasfilm plans to release the first of the new trilogy of *Star Wars* films, which will be set approximately forty years prior to *Star Wars IV: A New Hope*. Look for further details about the Special Edition in upcoming issues of the *Star Wars Insider*.





REBEL RUMBLINGS

Letters from Our Star Wars Fans

Send us your comments, letters, artwork and photos for publication in the Star Wars Insider to:
Reader's Comments, c/o The Star Wars Fan Club, P.O. Box 111000, Aurora, CO 80042 (USA).

STAR WARS LIVES!

I have grown up totally in love with George Lucas' creation and the lessons it teaches: a man vs. himself and a machine; the struggle to do what is right and never give up. Above all, I love the adventures of rogues, Rebels and robots on a galactic scale.

I was several months old at the time of *Star Wars* and hardly three at the time of *Empire*, yet I can remember the first time I saw Jedi and how fascinated I was. During the ride home, my parents and I pretended our car was the Millennium Falcon, traveling at lightspeed, blowing up TIE fighters and destroying the Death Star. I still find myself pretending the kitchen table is a holographic game board, or the recliner in front of the television is Luke's T-16 skyhopper.

Two years ago, I picked up my first copy of *Heir to the Empire* and let out a cry of excitement in the bookstore. I fell in love with the new adventures. They are well-written and fit the *Star Wars* mood perfectly and depict the way I imagined things would be after Jedi.

When someone asks what my favorite movie is and I reply *Star Wars*, they think of Captain Kirk and laugh. After I remind them of Luke Skywalker and Han Solo they change their attitude. Their eyes light up and they start babbling about how they used to watch it all the time. When asked why they don't anymore they say they forgot about it. Let's help people remember the excitement and humor of the *Star Wars* movies.

Things are turning into a confusing mess with all the *Star Wars* comic books, novels and role-playing games. As the *Journal of the Whills* hints, often when matters pass beyond the admirable and attain the awesome they fade from inside. Please, control your reaction to cries for more *Star Wars*! Let it grow the way Mr. Lucas intends it to.

I compliment you on all that you have accomplished through the years and May the Force Be with You!

Lawson Rudasill
Clinton, IL

Dear Lawson: Thanks for your concerns regarding all the *Star Wars* projects. Please see this issue's two-page timeline detailing Lucasfilm's painstaking work to ensure that the various projects fit into a logical and reasonable time frame. This is the purpose of printing the timeline in this issue: to clear up any questions fans might have. This will be an ongoing *Star Wars Insider* feature and will be updated as new projects are released. —Ed.

I've loved the films since 1980. Why not since 1977? Because I didn't like *Star Wars* when I first saw it. Please don't gasp. I was six years old and don't remember much of that day—family members reminded me that I didn't like it.

Since seeing *The Empire Strikes Back* in 1980, I've been crazy for the films. I loved *Empire*. It was crafted with wonderful attention to a solid storyline. Special effects supported rather than overtook the story. The matte painting for Cloud City was intriguing. I wish I could look out my office window and see clouds streaked with sunlight, or travel home in a spaceship in hyperspace to avoid traffic jams. When I drive my car, I imagine being Han Solo, captain of the *Millennium Falcon*.

I stood in a very long line when *Return of the Jedi* was released Memorial weekend 1983. I saw the film twice that weekend and more throughout that summer. This film concluded the saga with perfection. George Lucas didn't rush the climax. He maintained his meticulous pace and didn't leave any holes in the plot. He allows his audience to contemplate the characters long after the final credits.

In novel form, Kevin J. Anderson's *Jedi Search* and *Dark Apprentice* books are amazing. Kevin obviously wondered about the Rebels' fate after Jedi as much as I did. The author re-creates the flavor of Lucas' films and adds his own touches to the characters. His books relate to Timothy Zahn's and other books and comic books, but Kevin knows how to write a cliffhanger! *Dark Apprentice* ends with about seven storylines up in the air. Why do I have to wait until October to read *Champions of the Force*? Until then, I'll read the *Courtship of Princess Leia*.

The *Star Wars* universe expands in my dreams daily. Don't stop believing in good over evil, love over hate and friendship over enemies. I know I won't. Maybe I'll see you at the first of the three *Star Wars* prequels at a galaxy near you in 1997!

Scott James Forbes
Reisterstown, MD

Brilliant, excellent, right on the money! I'm talking about the novel, *The Courtship of Princess Leia* by Dave Wolverton. I couldn't put it down. What a refreshingly different approach to portraying the expanding *Star Wars* universe. Wolverton's writing captures the style and excitement of *Star Wars* in an excellent manner.

His portrayal of major characters is perfect and the interactive banter is on the spot, especially when referring to lines from the movies. He gives the characters an added dimension of reality.

The story has the right mix of humor and deadly seriousness that made the *Star Wars* films a joy. C-3PO tries to understand human behavior, Han and his rival, Prince Isolder, insult each other and try to get Leia's favor in the face of mortal danger. References to Yoda in his youth as "an old flint," were wonderful. The unadulterated evil of the dark Force users, the Nightsisters, was great.

This, coupled with an excellent story and the fine concept of a world populated by primitive yet potent Force-users, makes this a compelling book and one of the best *Star Wars* novels yet. With this book in hand and John Williams playing in the background you are in that galaxy far, far away.

Harold Withers
Cheshire, England

I am a devoted *Star Wars* fan. In the past six years, I've read a lot of science fiction novels and watched a lot of movies. I picked *Star Wars* mainly because it offered a glimpse of an entire universe with great characters and a moral to the story.

I am now 13 and a new fan club member. I guess the *Star Wars* trilogy has so much impact on the world that the shock wave can still be felt.

One Saturday morning I went to a nearby video store to rent some horror movies. As I passed the science fiction section I noticed that the *Star Wars* trilogy was still in the top rental area. It just goes to show you how popular *Star Wars* still is. Thanks for a great fan club!

Sy. Dexter
Coquitlam, British Columbia, Canada

I am pleased that "Scouting the Galaxy" is a regular *Star Wars Insider* feature. Stephen Sansweet first penned the column in issue 21, and I've gained respect for him after reading *Star Wars: From Concept to Screen to Collectible*.

I thought the book would be nothing but a showcase for Stephen's collection, but it turned out to be much more. All those rare photos and info on the workings of Kenner—Mr. Sansweet knows his hobby. He seems to have a real enthusiasm for collecting and knowing how the toys we love came to be. It's also obvious he is concerned about future *Star Wars* collectibles, as his work on the *Star Wars Galaxy II* cards will no doubt show.

As for the article, while I enjoyed it, I was a bit disappointed that most of the text was material already covered in Steve's book. I was glad, therefore, to see the requests for reader input.

Brian Maas
Southgate, MI



REBEL RUMBLINGS

continued...



The *Insider* is always listening for your signal... send us a letter today!

I am 15 and love watching Star Wars and Indiana Jones. Now I love learning more about the magic of movie-making. I take great interest in all Mr. Lucas' masterpieces. When he creates and makes his new Star Wars prequels, I hope he does what he started in the beginning: make them good, clean adventure films the whole family can watch.

David Gulba, Jr.
Shamokin, PA

I am happy George Lucas made the Star Wars movies. If he hadn't, I wouldn't be able to continue my favorite hobby: collecting, drawing and writing about Star Wars. I have drawn on posters, hats and shirts that are displayed all over my room. I want to paint Star Wars scenes on my walls and ceiling, but my dad won't let me.

Star Wars items fill my room: a Darth Vader eraser on my black phone; a collection of cards, toys, books, movies, CDs, tapes and posters. I adore Star Wars stuff. If it weren't for school and my pets, Star Wars would be my life.

I have to do a research paper on American culture being changed. I'm researching Star Wars. For art, I made a six-foot, five-inch tall Darth Vader. It looks pretty good. The band was doing something on John Williams' music, and I went and performed with two Ewoks, C-3PO, Princess Leia and a cutout of Luke Skywalker (like the one in the magazine).

Thanks for all the great Star Wars adventures!
Terese C. Hereford
Ellicott City, MD

I was taken aback by the reoccurrence of a feeling my adolescence had long since dispensed with. Deposits in my mental vaults stirred and bubbled, relentless images overwhelmed me.

Over dramatic? Maybe. But childhood flashbacks were only the beginning of a return journey: a voyage to a slice of my existence where my spirit was never restrained.

What triggered this condition? After passing a small model shop, I was struck by the shape of four items invisibly suspended in its craned window display. The forms and lines seemed familiar; closer scrutiny was essential. My confirmation as to their origin did not take long—Star Wars.

I marveled at these molded time capsules dangling there like ancient icons. Those old toys had stimulated a craving within me, their symbolism was irresistible—totally magnetic.

It was only a short time before my first purchase was proudly under my wing. After it came a deluge of others: novels, figures and the fan club periodical. Within its glossy pages, news of future projects, films and books tantalized me. The universe was far from finished as I had thought.

Thankfully reawakened, my creative instincts are now in training. The catalyst: a humble toy; its creator, the inspiration.

Star Wars Fan
Dorset, England

I received my fifth fan club magazine, issue #21—it's really a pleasure to read. When I received my first issue about a year ago, I was astounded by the quality of work. George Lucas and Steven Spielberg have affected me so deeply that I don't know where to start.

I want to give a very special thank you to George Lucas and Steven Spielberg. Their works are so creative and so similar that I occasionally meet people who think Spielberg made Star Wars and credit Lucas with E.T.

The Star Wars trilogy and the Indiana Jones series are very nostalgic to me and I have spent the best times of my life watching them.

Sam Davatchi
Tehran, Iran

I've been a fan of George Lucas since I was about eight years old playing with the Star Wars figures. I'm 19 now, and got my first magazine last year. Without delay I ordered from the catalog. It's impossible to get these things in Iceland and I always wanted the Millennium Falcon model kit but could not find it until I got the magazine.

The first Star Wars movie I saw was Return of the Jedi. It was a thrilling experience to hear the roar of the TIE fighters and listen to John Williams' music. These moments influenced my life. I think that this club is the greatest club in the world.

Hilmir T. Kolbeins
Reykjavik, Iceland

I'm reflecting about my first year as a member of this out-of-this-world fan club. I'm going to order many other Star Wars gadgets and renew my club membership.

Thanks to Lucasfilm for the immense Star Wars poster in my room and for the incredible book, *The Creative Impulse*.

The fan club magazine has given me so much news. Every time a new issue arrives, I call my friends and we stay in front of it for hours while listening to the Star Wars soundtracks.

Marcus Aurelio de Souza Gama
Rio de Janeiro, Brazil

I anxiously await the new Star Wars movies. There was thunderous applause at a recent Star Trek convention when it was announced that the next installment was due in May 1997.

With the release planned for Star Wars' 20th anniversary, this is a chance to give fans a special

treat. A whole generation of Lucasfilm fans haven't experienced the original trilogy on the big screen. While home entertainment systems improve, they can't compare to the original 70-mm in THX sound.

I've survived two Star Trek marathons and I'm ready for a Star Wars marathon!

Recently, number one on the priority list during a visit to Disney/MGM Studios was a stop at Star Tours. What an experience! We had such a fantastic time that it was also our last stop before leaving the park.

To all the Lucasfilm crews: my friends and I stay for the credits to applaud the efforts of ILM, Sprocket Systems, Skywalker Sound and everyone else. Thanks for the magic!

Margaret A. Peitz
Commerce Twp, MI

I commend your magazine. You constantly present information about the upcoming Star Wars and Indiana Jones movies. Your merchandise and interesting articles are top-notch as well. I'm happy that George Lucas' magic is alive and growing.

I especially liked the issue featuring my favorite character of the Star Wars saga, Boba Fett. By the way, I'm quite certain that Boba Fett didn't die in *Return of the Jedi*. He'll be back in the last trilogy, won't he?

I want to thank George Lucas for bringing us exciting movies and characters. I often find myself watching Mr. Lucas' movies for inspiration in my own life. A common theme in all of his movies is that all people can reach their dreams if they work their hardest to succeed. Being 16 years old, I'm trying to identify my own talents and interests so I can work at being the best person I can be.

Brian Moore
Hanover Park, IL

EXCITED ABOUT REDTAILS

Please give us more info on Redtails. Is it being filmed in Tuskegee, Alabama? My sister goes to Tuskegee University where the airmen trained. It would be great if they filmed on campus!

As a devout African-American Lucas fan, it does my heart good to see Mr. Lucas make a film about such a proud moment in Black history. He doesn't seem to have the typical fears that a film about African-Americans won't appeal to white people, which impresses me as much as his work.

We all look at life with our unique point of view, yet we all want the same things out of life. I believe that *Redtails* will show this to the world and I look forward to its release.

Adrienn Stewart
Philadelphia, PA



MISSING KUDOS

Our apologies to Mark Lewis of Colorado Springs. We missed his credits for photography and digital illustrations featured on our catalog covers in last issue (#22) and issue (#21).





EARTH 2

This time, WE are the aliens



Blastoff: FALL 1994
SUNDAYS ON NBC



STARNEWS

by Jon Bradley Snyder

DARK HORSE MAKES STAR WARS "TOPPS"

Dark Horse Comics is Taking the Galaxy by Force in October. That's the title for their October Star Wars promotion. To celebrate, Dark Horse Comics will include an exclusive, free Topps trading card, featuring artwork from the upcoming *Dark Empire II* comic series. The card will be packaged in all Star Wars comics shipping in October.



The first issue of *Dark Empire II* doesn't ship until December, so the cards offer a sneak peek into what writer Tom Veitch and artist Cam Kennedy have in store for the sequel to their popular *Dark Empire* series.

Other October excitement includes shipment of the much-anticipated first issue of *Star Wars: Dark Lords of the Sith*, by Kevin J. Anderson and Tom Veitch, illustrated by Chris Gossett. Also look for a *Dark Empire II* preview comic in *Hero Illustrated* and a Star Wars cover story and bonus poster in the *Comics Buyers Guide*, all in conjunction with the Taking the Galaxy by Force promotion.

SAN DIEGO COMIC CON

Each August, the San Diego Comic Con becomes the center of the fandom universe. Some 35,000+ people celebrate comics and related media. Topps, Dark Horse Comics and Lucasfilm sponsored Star Wars day at this year's August 5th convention.

The promotion draws attention to upcoming projects like Topps' *Star Wars Galaxy Magazine* and Dark Horse's *Star Wars: Dark Empire II* and *Dark Lords of the Sith* comic series.

Artist Cam Kennedy and writers Kevin J. Anderson and Tom Veitch were among the Star Wars luminaries who packed them in for signings. Lucky fans got their hands on *Star Wars: Taking the Galaxy by Force* T-shirts (a Dark Horse and Topps promotion).

Many fans got their first look at Stephen Sansweet and Tom N. Tumbusch's

Tomart's Price Guide to Worldwide Star Wars Collectibles and Dark Horse's new mini-series, *The Freedon Nadd Uprising*. Dealers had more Star Wars collectibles for sale than you could shake a lightsaber at.

A well-attended Star Wars panel addressed new Topps and Dark Horse products and squelched unsubstantiated rumors surrounding the new Star Wars films. Whatever you've heard is probably untrue.

KEVIN J. ANDERSON BLAZES THE SIGNING TRAIL

Kevin J. Anderson will be on the road promoting his Jedi Academy Trilogy. The third installment, *Champions of the Force*, will be out in mid-September.

Other new Star Wars books on the horizon include an original hardcover release, *The Crystal Star*, by Wonda McIntyre and Kathy Tyers' *The Truce at Bakura* (see issue #21) in paperback, both out in November.

SEE THE JAPANESE STAR WARS EXHIBIT

The impossible is about to happen. The stunning Lucasfilm Archives Japanese Museum Tour comes to America. This fabulous show, which includes an extensive array of props, models and production art from over 20 years of George Lucas films might never have seen the light of day on American shores.

By special arrangement, the display celebrates the opening of the Yerba Buena Center for the Arts in San Francisco.

The truly devoted fan might find it necessary to leave their hearts in San Francisco when this special exhibition goes on display this winter. Staging of the exhibit in other American cities is not planned at this time.

DISNEYLAND OPENING A NEW INDY ADVENTURE RIDE

If you thought you saw it all with Star Tours, think again. Lucasfilm's newest collaboration with the world's most famous theme park opens in 1995.

The Temple of the Forbidden Eye at Disneyland in Anaheim is a new Indiana Jones ride, totally unlike The Indiana Jones Stunt Spectacular in Disney World and the Indiana

Jones et le Temple du Peril at Eurodisney.

Disney officials promise the new ride will redefine theme park attractions, just as Star Tours did years ago.

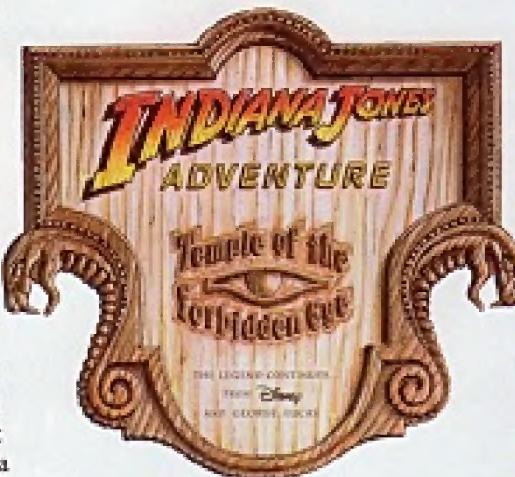
Developers of The Temple of the Forbidden Eye waited until technology reached a point where they could create a fast-paced adventure that feels convincingly out of control to the audience.

The Temple of the Forbidden Eye is loosely based on the South American temple seen in the opening sequence to *Raiders of the Lost Ark*, complete with booby traps and rolling boulders.

Riders make their way through the temple in old, unreliable transport vehicles. Each vehicle has different characteristics that affect the nature of the ride, so it's possible to have a different experience each time you ride.

Disney Show Director Skip Lange promises "you feel as if you are in jeopardy. The feeling that something could go wrong at any moment is always present."

Those wanting to get a sneak peek at this new ride can see the exterior of the temple and the excavation site while riding Disney's Jungle Cruise attraction. [TWITTER](#)



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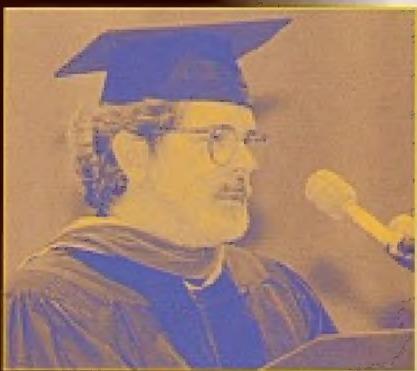
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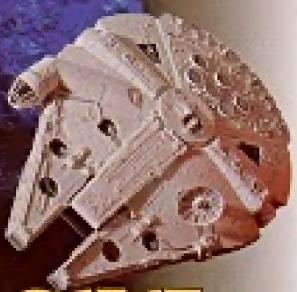
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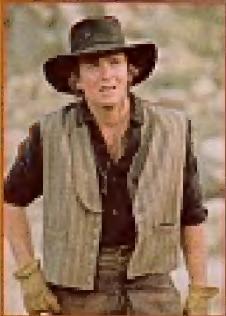


George Lucas receives his honorary doctorate at USC.

LUCASFILM'S LATEST



BELOW:
Young Indy
returns on the
Family Channel in
*Young Indiana
Jones and the
Hollywood Follies*.



IT'S DOCTOR LUCAS TO YOU!

The University of Southern California graced George Lucas with a well-earned honorary degree of Doctor of Fine Arts. His complete acceptance speech, given on May 6, 1994, at USC in front of an audience of young graduates follows:

I'd like to thank the University for this great honor. I received my Bachelor's degree here back in 1966. Seems like yesterday that I was sitting right out there. I must say it's a lot more exciting this time around. When my daughters heard about this honorary degree they took to calling me "Dr. Daddy-O," so I guess that's what I'm going to be known as from now on.

Having struggled through Spanish and bone-head English, one cannot help but ask, "How in the world did I get here?" Well, I know how I got here. I got here with a lot of help from my friends.

When I was a cinema student, I was lucky, because, although the film department was filled with a lot of unique and rather strange individuals, we all helped each other. Of course, it was the '60s and togetherness was the "in thing," and competitiveness was out. But even so, there was an amazing amount of cooperation and support among the students. And this carried on after we graduated. We recommended each other for jobs, we helped each other with our projects, we worked on each other's scripts. We did whatever we could to help each other succeed. And I think as a direct result of this a great many of us did succeed. And I think Steven [Spielberg] and I have, over the last 20 years, shared this philosophy. I truly believe that his success is my success, and my success is his success. I do not hold with the tenet, which is popular, especially in the last decade, which is, "It is not enough that I succeed, but my best friend must fail." With this everyone loses.

With the ritual today, you are officially part of the struggle. Which struggle, you say? In the end there is only one struggle—and the struggle is to survive on this planet. The human race is fighting for its survival every day and our only weapon is knowledge. It is the shell on our back, the poison in our fangs and the camouflage that covers our bodies. Gaining knowledge is our only hope for survival. Passing that knowledge on to the future generations is our most important challenge. Our society needs a good educational system. You have graduated, so you may now start to learn. You must learn so that you will teach. We have a long way to go before we are living in a symbiotic relationship with this planet. Symbiosis is two dissimilar organisms living together, especially when the association is mutually beneficial. It is the most important thing that I learned from my friends here at the film school. It is the most important thing we must learn if we are to survive as a society. Thank you very much.

PRODUCTION

Radiohead Murders is in postproduction, set for an October 21st release date. The story, which takes place on opening night of radio station WBN, is a murder/mystery/comedy set in 1939. The film is directed by British comedic actor/director Mel Smith and produced by Rick McCallum (*The Young Indiana Jones Chronicles*) and Fred Roos.

George Lucas conceived and executive-produced this new film that utilizes the talents of such legendary stars as George Burns and Rosemary Clooney (in cameos) to newcomers such as Joey Lawrence and Tracy Byrd. This lightning-paced movie stars Mary Stuart Masterson and Brian Benben with an ensemble cast that includes 12 feature roles and 92 speaking parts.

Four two-hour *Young Indy* movies are currently in postproduction. The films were shot on location in California, Czechoslovakia, Greece and Thailand. The first movie, *Young Indiana Jones and the Hollywood Follies*, appears on the Family Channel October 15th. The story takes place in 1920 and focuses on movie directors Erich von Stroheim and John Ford and the producer Irving Thalberg.

At a recent press conference, George Lucas described *Hollywood Follies* as a satirical look at

Hollywood. When the reporter asked him to give an example, George stated, "Well, just the fact that I've made *Indy*, a 21-year old who knows nothing about filmmaking, the young creative affairs studio executive in charge of shutting down the movie is satiric in itself." Broadcast dates for *Young Indiana Jones and the Attack of the Hawkmen* and *Young Indiana Jones and Travels with Father* have not been announced.

At press time, *The Young Indiana Jones Chronicles* received five Emmy nominations:

ART DIRECTION, "Paris, 1919": Gavin Bocquet and Ricky Byres

COSTUME DESIGN, "Paris, 1919": Charlotte Holdich

HAIRSTYLING, "Paris, 1919": Meirir Jones-Lewis

MUSIC COMPOSITION, "Ireland, 1916": Laurence Rosenthal

SOUND MIXING, "The Phantom Train of Doom": Bruce White and Bob Edwards

George Lucas plans to begin work on the screenplay for the *Star Wars* prequels late this year. The next three films deal with events before *Star Wars* and center on the adventures of a young Ben Kenobi and Anakin Skywalker.



LICENSING

The spirit of the Dark Lord of the Sith has risen to corrupt Luke Skywalker's most talented pupil in *Dark Apprentice*, the second installment of the *Jedi Academy* Trilogy. Will the Dark Lord succeed? Find out by reading this *New York Times* best-seller.



After their success with *Star Wars* MicroMachines Space Vehicles, Galoob introduced three new playsets. From the Death Star to the Rebel base on Ice Planet Hoth, to the Rebel assault on Endor, these playsets include detailed figures and vehicles for your enjoyment.

Topps released the most popular trading card set of 1993: *Star Wars Galaxy Series II* now features all-new artwork from more than 75 comic and science fiction artists, including the late Jack Kirby.

THX

The folks at the THX Theatre Alignment Program (TAP), one of the four THX businesses that improve the way films are presented in theatres, worked on many films lately, among them: *Color of Night*, *The Lion King*, *Speed*, *True Lies* and *Wolf*.

Services on these projects range from reviewing 35-mm and 70-mm film prints before release, technical alignment of projection and sound equipment at theatres and on-site evaluation during regular public screenings.

To expand their European presence, THX's theatre-side executives attended July's Cinema Expo in Brussels. They also hosted a special London pre-



sentation at the Planet Hollywood THX screening room to discuss the importance of the THX Sound Systems used in conjunction with digital film soundtracks.

THX broadened its worldwide reach, adding the following new theatres:

Philippines	Louier Cinema, Manila
Germany	Royal Film Palast, Munich
Spain	Barcentro, Barcelona
	Boulevard Cinemas, Gijon
Sweden	Royal Goteborg, Goteborg
	Royal Stockholm, Stockholm
Switzerland	Cinema Capitol, Brig
U.S.A.	East Pointe Village, El Paso, TX
	Riverside Casino, Laughlin, NV

An exciting THX Program development has been the use of Home THX Systems during movie postproduction: most recently on films such as John Hughes' *Baby's Day Out* and Robert Zemeckis' *Forrest Gump*.

Another Home THX dealer training session was held, bringing the number of Certified Home THX Dealers to 754 worldwide.

Looking to buy the best on laser disc? Why not an award-winning title from the THX Laser Disc Program? In July during the Video Software Dealers Association (VSDA) convention in Las Vegas, Nevada, the THX Laser Disc Program won nine awards! To purchase a THX Laser Disc, call 1-800-STAR WARS.



The THX Laser Disc Program was honored last July with nine awards at the VSDA Convention in Las Vegas, including Best Laser Disc of the Year Award for the *Star Wars* Trilogy.

INDUSTRIAL LIGHT & MAGIC (ILM) Division of Lucas Digital

The special effects created for this summer's blockbusters have once again brought the world of visual effects to a new high. Earlier in the summer, friendly dinosaurs were created for *Flintstones*. Tex Avery-style cartoons came to life in the live-action film, *The Mask*, starring Jim Carey.

More subtle, yet equally ground-breaking work can be seen in *Forrest Gump*. Watch how digital effects help Tom Hanks meet presidents of the past and improve his ping-pong skills, as well as enable actor

Gary Sinise to play the role of an amputee. This movie has one of the longest shots created at the ILM studios.

Still to be released are the comedy who-done-it *Radioland Murders*, *Star Trek: Generations* and *Disclosure* based on Michael Crichton's new novel about sexual harassment starring Michael Douglas and Demi Moore—both scheduled for Thanksgiving.

Films slated for '95 are: Steven Spielberg's *Casper* and *Jumanji* based on the children's book by Chris Van Allsburg, '96 releases *Dragonheart* starring Dennis Quaid with Sean Connery as the dragon's voice.

SKYWALKER SOUND

Skywalker Sound has been busy mixing and recording for many films. *Forrest Gump*, *Baby's Day Out*, James Cameron's *True Lies* and *Speed* were big summer releases.

Films to look forward to are director Robert Redford's *Quiz Show* and *Radioland Murders* for early fall release, and John

Hughes' remake of *Miracle on 34th Street* for Christmas release. *Casper*, *Tank Girl*, *Honey I Shrunk the Theatre* are scheduled for a '95 release.



A DIVISION OF LEERS DIGITAL LTD

LUCASARTS ENTERTAINMENT CO.

LucasArts just released *TIE Fighter*, the sequel to 1993's top-selling PC game, *X-Wing* (see last issue). *TIE Fighter* is a space combat simulation. The player takes on the role of an Imperial Navy recruit; the first time a *Star Wars* fantasy is told from the Empire's perspective. The game features characters from the movies and Timothy Zahn novels, as well as original characters.

Rebel Assault, the best-selling PC CD-ROM entertainment title of all time (see issue #21), released its Macintosh version in August. LucasArts then released *Star Wars Screen Entertainment*, a compilation of action-oriented screen saver modules.

At the recent Summer Consumer Electronics Show in Chicago, LucasArts announced two new games: *Dark Forces*, a 3-D, first-person, action game featuring a new *Star Wars* story (more about this in the next issue) and *Full Throttle*, an original adventure game. **FORWARD!**



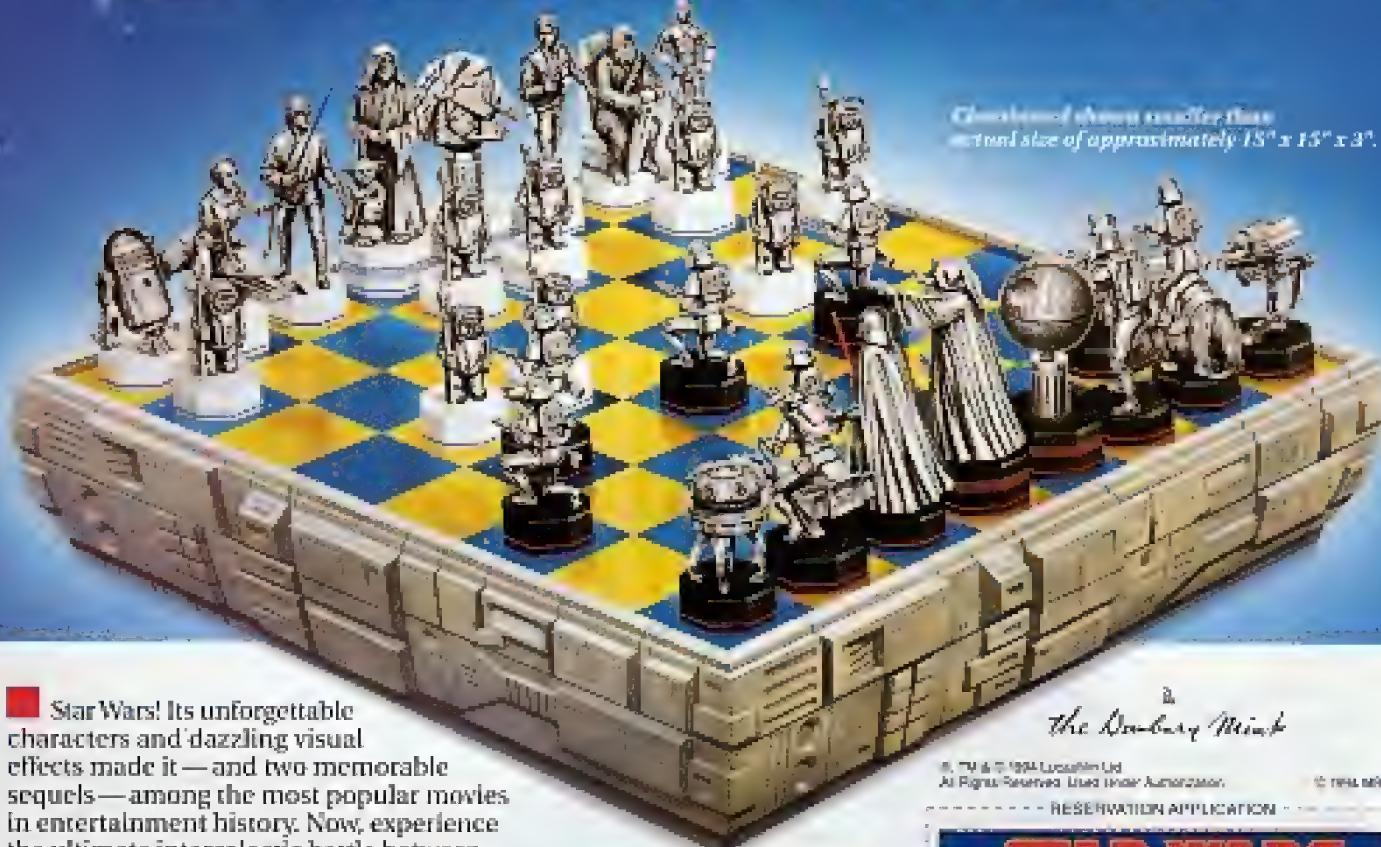
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Available exclusively from the Danbury Mint, this heirloom-quality chess set includes a custom-crafted, futuristic chessboard—complete with storage area for all the pieces—at no extra charge. The Star Wars Chess Set is an exceptional value at only \$19.95 per piece, with satisfaction completely guaranteed. To order, return your Reservation Application today.



Pieces shown actual size.

the Danbury Mint

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STRAIGHT FROM THE HORSE'S MOUTH

by Bob Cooper

After spending our last column on Tom Veitch and Kevin J. Anderson's writing of *Star Wars: Tales of the Jedi: Dark Lords of the Sith*, we're giving the pencil artist responsible for the amazingly detailed retro-look of this upcoming Dark Horse comics series, Chris Gossett, equal time. We spoke with Chris recently, and he talked about growing up, breaking into the comics field, his work on Dark Horse's *Star Wars* comics and his future plans.

Chris' parents recognized his interest in art and encouraged him to practice. His mother was a painter and was instrumental in providing him with the proper tools at a relatively early age. His parents bought him a small drafting table at about age eight, along with a copy of *How to Draw Comics the Marvel Way*, because of his interest in comics.

His parents never pushed him hard to become an artist. But as a consequence of his interest in art, whenever he was bored, he'd ask for a pen and a stack of paper and start to sketch. And sketch he did. He drew almost every day for two or three years.

After that, he moved away from buying comics every week. He never really stopped drawing, though. It was just that he couldn't remain as focused on the practice of his art on a daily basis. During his teen years, Chris admits that he wasn't into comics at all. There were plenty of other interests for a teenage boy that kept him quite busy.

When Chris was about 19, working as a waiter to help pay the bills, a friend invited him to a local comic-book store. He'd never been in an actual comic-book store before, where they sold nothing but comics; they didn't exist when he was younger. He picked up a copy of Frank Miller's *The Dark Knight Returns* with one day's tip, and it's not hyperbole to say that his life was changed forever. Miller's grim vision of the future Dark Knight detective was the book that did it for him. According to Chris, "it totally blew [him] away." Chris later told Miller, when he met him for the first time, that if it wasn't for him, Chris probably wouldn't be working in comics right now. Ever since that trip to the comics store, Chris has been drawing comics regularly to some degree.



Exar Kun confronting his Jedi teacher during a training session from *Star Wars: Tales of the Jedi: Dark Lords of the Sith*, Book 1, #1. Pencils by Chris Gossett, inking by Mike Barreiro.

Chris' first professional work was published in a small press anthology called *Tales of the Ninja Warriors*, in a strip called "Black Angel." The strip was described by him as "the adventures of a ninja in hell." Chris says working on the strip was "kind of fun."

When Chris worked on *Tales of the Ninja Warriors*, he and aspiring comics artist Frank Gomer developed an important friendship.

Frank called Chris several years later, after Chris had been out of comics (again) for a couple of years, and casually asked if Chris still wanted to work in comics. He mentioned that he'd been working on



a book with Tom Veitch (a 1993 *Kazamdi* miniseries for DC), and that Tom sought an artist to work on an upcoming project. It was a case of Frank returning a favor, since it was Chris who helped get Frank the job on the *Ninja Warriors* book years before by introducing him to the editor on the series.

Chris contacted Tom and sent him some of his art samples. Tom liked his art so much that he called him back the next day and expressed interest in working with him. Tom sent off a sample script to Chris for what turned out to be the first issue of *Dark Horse's Star Wars: Tales of the Jedi*. Both Tom and Dark Horse editor Dan Thorsland were impressed enough with Chris' work that he got the job.

Working on *Star Wars* has been great for Chris. He says "the fun part is the freedom." He came to the realization early on that he didn't have to draw everything in the style of Ralph McQuarrie or Joe Johnston [artists who worked on many of the production sketches and backgrounds for the *Star Wars* movies]. There's so much creative freedom visually in these tales of *Star Wars* millennia before the movies, and he wants to "take that freedom and run with it."

With *Tales of the Jedi*, his imagination was a little tentative at first. The creators were dealing with a completely new set of stories and characters; no one had ever gone that far back in *Star Wars*'s history. The creators wanted to make the new series' art appear different from the existing *Star Wars* milieu, as well as make it stylistically unique, but they also wanted to maintain its recognizability as something related to the *Star Wars* with which fans were familiar.

They made some important compromises in the series' look, settling on a galaxy populated with familiar, yet ancient-seeming technology. And it's been Chris' unique vision that's been instrumental in actually implementing this incredible imagery.

His approach to developing this ancient-but-familiar look for *Star Wars: Tales of the Jedi*, and now *Star Wars: Tales of the Jedi: Dark Lords of the Sith*, has been thorough and detailed. If one goes back four thousand years in the history of just about anything, it's bound to look different.

With *Tales of the Jedi*, Tom and Chris and the other creators involved in the precursor to *Dark Lords of the Sith* had already established that ground. Chris felt that

fans were ready for something completely different with *Dark Lords*—and Chris happily obliged. He's promising that with each issue of *Dark Lords*, the technology is going to age. He's having a blast, essentially as the first artist to visually document the history of the *Star Wars* galaxy.

Chris has researched the history and evolution of technology, focusing on, among others, the work of Leonardo da



Another great page layout by Chris Gossett of Exar Kun's Jedi training session from *Dark Lords of the Sith* 1, #1.

Vinci. Da Vinci had an amazing ability to foresee technological advances. Chris, however, took da Vinci's foresight and modeled it in reverse. He looked at the "current" technology of an X-wing starfighter, or a TIE fighter, and figured out what it would have looked like. He's done hypothetical sketches of X-wings and TIE fighters going several generations back in time.

He's really excited about the spaceships that will appear in *Dark Lords*. He's at the point of making some rather bold changes in the ship design, which he feels *Tales of the Jedi* book fans want to see. Similarly, Chris decided to draw a very ornate, classical style for the lightsabers, rather than the simple, more familiar "flashlight" look of *Star Wars*. The fan response has been great. Whereas in the contemporary *Star Wars* galaxy everything appears so functional, he

wants to take the opportunity to make things very romantic and stylized.

Chris often calls *Dark Lords* co-writers Tom Veitch and Kevin J. Anderson, as well as editor Dan Thorsland, to discuss ideas for page layouts. They have given him tremendous leeway. He's received respect as a creator, and Chris says it's really been an amazing first experience as a professional comics artist. The improvement that

has occurred in his art in the last year—and he's the first to admit that there are still worlds to go—has been predicated on the excellent editing he's gotten from Dan Thorsland.

Dan started off editing the first issue of *Dark Lords* by "redlining" a lot of Chris' art—mostly pointing out basic comics fundamentals. Chris is a quick study, and very eager to learn. As he puts it, he "[doesn't] really know a darn thing." He just intuitively puts down on paper what looks and feels good to him. Dan has given him a lot of basic storytelling techniques that he simply wasn't aware of before starting on *Tales of the Jedi*. Showing at times what seems to be as much the eagerness of a fan as a creator, he says he can't wait to see what the second half of *Dark Lords* ends up like. Each new page is exciting for him, which is a "good place to be."

What's after *Dark Lords of the Sith*? He's interested in more *Star Wars* projects—maybe a less ambitious than the 12-issue *Dark Lords* saga. He's also interested in honing his time-management skills so he can work on a couple of projects simultaneously. He'd love to work on some black-and-white autobiographical stories. For now, we'll have to settle for Chris being the official *Star Wars* galaxy cartographer.

Dark Horse Comics, in conjunction with Topps, Bantam, and other *Star Wars* licensors, celebrate *Star Wars* in October. Available that month will be, along with the first issue of *Star Wars: Tales of the Jedi: Dark Lords of the Sith*, the premier of Topps' new quarterly *Star Wars Galaxy Magazine*. Also look for an exclusive *Dark Empire II* trading card by Cam Kennedy featured in *Dark Lords of the Sith* #1.

Coming in November will be Topps' *Art of Star Wars Galaxy Series II* trade paperback. As mentioned before, *Dark Empire II* debuts from Dark Horse in December. 

BELOW: A selection of images from the upcoming *Star Wars: Dark Forces* computer game.



IN THE BEGINNING . . .

On the first day, he created a galaxy filled with stars and nebula. On day two, he placed the planets and moons—Tatooine, Hoth, Dagobah, Endor. On day three, he set two moons over Tatooine, swathed Dagobah in swamps and mist, froze the tundras of Hoth and sprouted dense forests on Endor. On the fourth day, he populated these wondrous places with a variety of denizens—some human, some alien and some constructed of metal, bolts and computer chips. The creatures went by the names of Luke Skywalker, Han Solo, Princess Leia, Lando Calrissian, Ben Kenobi, Darth Vader, Jabba the Hutt, Chewbacca, Wicket the Ewok, C-3PO and R2-D2. On day five he gave them technology: blasters, ion cannons, lightsabers, X-wings, Star Destroyers, snowspeeders, speeder bikes and the Millennium Falcon. On the sixth day he created the Force—a power distinguishing good from evil, light from darkness. Then he surveyed his galaxy and declared it *Star Wars*. But George Lucas didn't rest on the seventh day. Instead he continued to grow the galaxy and imbued his figurative progeny (LucasArts and Lucasfilm Licensing) with the power to expand the *Star Wars* universe beyond the parameters of the initial movie trilogy.

CREATION VERSUS EVOLUTION

The creation versus evolution debate, dating back to Darwin, loses heat when applied to the establishment of this particular universe since both have played a critical role.

Scrupulously crafted by George's caring hands, the *Star Wars* galaxy has evolved for 17 years thanks to individuals and entities such as West End Games, Dark Horse Comics, Bantam Books, Ballantine Books and, of course, LucasArts Entertainment Company.

LUCASARTS

by Sue Seserman

The Creation Story

We've seen the original heroes grow up and witnessed the rise of new heroes. Luke became a full Jedi and Leia honed her Jedi abilities; Han and Leia married and begat a new generation empowered by the Force; LucasArts' X-Wing introduced rookie Rebel pilot, Keyan Farlander, and the company's upcoming fall release, *Dark Forces*, launches the career of Kyle Katarn, a top Rebel agent charged with stealing the original Death Star plans and delivering them to Princess Leia.

We've seen the fall and rise of villains: Darth Vader and Emperor Palpatine were destroyed at the end of *Return of the Jedi*, but Timothy Zahn gave us the icy, blue-skinned Thrawn and the Dark Jedi, Jorus C'baath. Thrawn plays an integral role in LucasArts' TIE Fighter, which also introduced Admiral Zaarin, of the Empire's technology corps, and Admiral Harkov, a greedy Imperial commander. In *Dark Forces* we meet Admiral Nobe, a highly decorated member of the Imperial paratrooper force.

New planets and moons enter the *Star Wars* universe, new species creep from the depths of minds into the light of day and new technologies either threaten or enlighten civilizations. All this from the imaginations of writers, toy makers and game designers; all this from the pages of comic books and novels, from bits and bytes on a CD-ROM.

THE GATEKEEPER

So who is the guardian of our intergalactic pearly gates? Our Saint Peter is Lucasfilm Licensing Vice President Howard Roffman.

"Several years ago we made the decision with George to open up the *Star Wars* universe beyond the scope of the first trilogy and independent of whatever the next trilogy would hold," said Roffman. "George provided us with

some general guidelines about what we could and couldn't do. For instance we couldn't do stories in the time period a couple of generations before *Star Wars* because that's when he planned to focus the next trilogy. However we could extend the fantasy after *Return of the Jedi*."

Lucasfilm Licensing serves two functions. They make sure all new material is consistent with the films; consistent in its portrayal of the Rebels and Empire's conflict; consistent in how it introduces characters of different races and cultures; and even consistent in design direction. Additionally, Licensing makes sure the new material from different sources is consistent. "Our aim is to have a lot of cross-fertilization between mediums. This validates the universe for fans," continued Roffman. "We're building an integrated team that's producing product in this integrated universe." The result is a universe so carefully and explicitly evolved that it begins to parallel our own Milky Way in its diversity, logic and believability.

A NEW PERSPECTIVE

Many interactive games created by LucasArts have been instrumental in expanding the *Star Wars* fantasy. They also present the universe from a very unique perspective. Prior to the release of *X-Wing* in 1993, experiencing the vastness of the *Star Wars* galaxy was limited to observation—we watched the films, perused the comics, read the novels and collected the trading cards. In *X-Wing*, we are literally immersed in *Star Wars*, stepping into the boots of a young Rebel pilot and taking our place in the cockpit of an X-wing fighter. This point of view is carried through *TIE Fighter*; however, in this game we view the conflict from the Empire's side, taking on the role of new recruit for the Imperial Navy.

Dark Forces, a first-person, 3-D action game slated for November release, puts the player in the shoes of the hero and introduces a new *Star Wars* story; a story running parallel to the events of *A New Hope*, but playing out in another part of the galaxy. In *Dark Forces*, special covert Rebel agent Kyle Katarn is charged with infiltrating the Star Destroyer Avenger that carries the plans to the Death Star. During the recovery of the plans, Kyle learns that the Empire is developing another devastating weapon—an army of mechanized stormtroopers called dark troopers being designed and manufactured by an Imperial veteran soldier, Admiral Mon Mothma, who is frustrated by the fragility of the current legion of troopers. Kyle's subsequent mis-

sions involve determining the location of the dark trooper manufacturing facility, penetrating it and destroying the dark troopers and Admiral Mothma.

In the course of his missions, Kyle encounters many familiar *Star Wars* characters. He delivers the Death Star plans to Princess Leia, takes his orders from Mon Mothma, learns Darth Vader supports Admiral Mothma's efforts, battles stormtroopers and outwits Boba Fett and Jabba the Hutt. Kyle visits newly created locations, such as a Rebel base on the planet Agamar and the Geonosis Mines where metal for the dark troopers is excavated, in addition to places known to *Star Wars* fans, like a Star Destroyer, the Imperial City on Coruscant and the spaceport moon of Tatooine, initially portrayed in *Dark Empire* as home to numerous smuggling operations.

**"After a while,
it hit me like a
ton of
bricks—I'm
actually flying
an X-wing!"**

STORY ORIGINS

LucasArts project leader Daron Stinnett, lead artist Justin Chin and programmers Ray Gresko and Winston Wolff are the core of the *Dark Forces* development team. They were faced with this challenge in designing the game: How can we come up with a *Star Wars* story that feels like *Star Wars* but also is a good computer game?

"We were searching for a story that would make good game play. We knew we would have a variety of worlds. We also wanted a story that would unfold as it went along and that we could take forward with sequels," said Stinnett. "One of the problems we had was that a typical *Star Wars* plot involves a group of people against one huge machine—the Death Star. We felt that pushing a button to blow up the Death Star at the end of the game might be anticlimactic for the player. The story would be restricted by what had already been done; the ending known before the first chapter began. So instead of one big machine, we decided to go with these dark troopers. Together they make up a huge threat, and they're more conducive to player interactivity and action."

The upside of making a game based on

Star Wars is that it already has an audience that loves it. It also provides a rich, exciting environment. "This happened to me with *X-Wing*," relates Stinnett. "I'm a big simulation fan, and when I got *X-Wing* I fired it up right away. After a little while, it hit me like a ton of bricks—I'm actually flying an X-wing. This is so different than just watching the movie. That's part of the really good side."

A PLACE IN THE GRAND DESIGN

The *Dark Forces* team was about three months into the development cycle when they submitted their story outline, character bios and sketches, and some preliminary game play to Lucasfilm Licensing, which subsequently presented the material to George Lucas. "We were confident there wouldn't be a problem with our story line," said Stinnett. "The real challenge was with the dark troopers because they would become new *Star Wars* characters. They would have longevity."

Designing the dark troopers proved challenging. The team wanted a recognizable stormtrooper, but more menacing and resilient than the stormtroopers from the movies, with a greater variety of weapons and fighting styles.

"Some of the first designs we saw were inspired by Japanese comic book art," commented Roffman. "We showed them to George, and even though the designs were interesting, there was some question as to whether they were consistent with the Empire. We brought that feedback back to the team, and a re-design was done to make the dark troopers look like they came from the same designer as the stormtroopers we're all so familiar with. Japanese style tends to be more exaggerated, whereas *Star Wars* style is more industrial—combining form and function. This is the exact kind of evolution that George goes through with designers on the *Star Wars* films."

AND IT WAS GOOD ...

So another entry—Kyle Katarn and the dark troopers—is added to the annals of the *Star Wars* universe. The galaxy expands again, and on the horizon are new games, new books and, of course, new movies.

The debate rages on as to whether our own world began billions of years ago when two stars collided or if it was laid out much later in six extraordinary days. But we can all agree that when George Lucas created the *Star Wars* universe "a long time ago in a galaxy far, far away," he gave us a world that continues to evolve and continues to delight us. **EW.COM**

STAR WARS

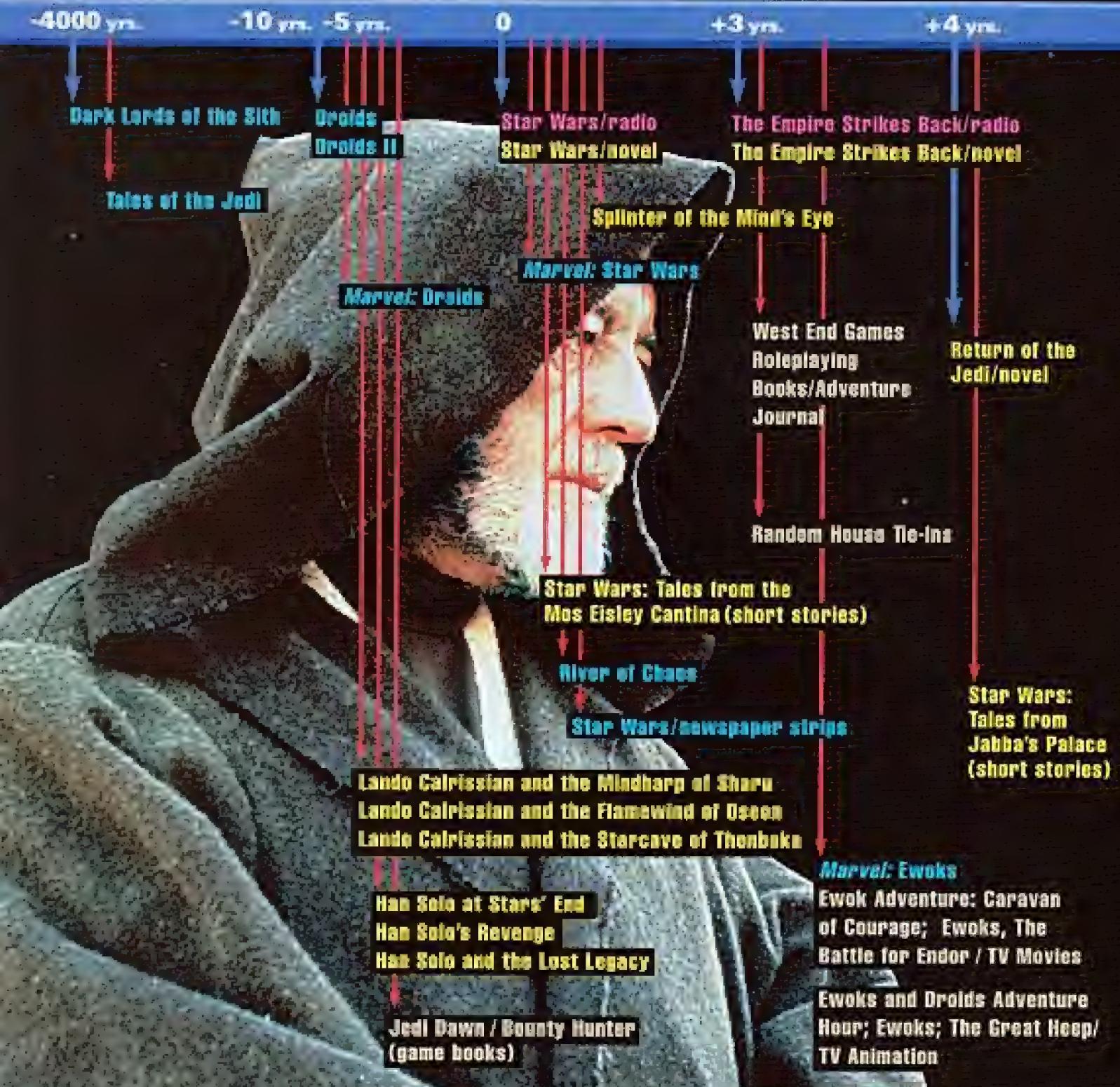
PUBLICATIONS TIMELINE

BY ALLAN KRUSCH

STAR WARE

EMPIRE STRIKES BACK

RETURN OF THE JEDI



TIMELINE COLOR-INDEX KEY

Novels, Short Story Collections

Comic Books, Comic Strips

Screenplays, Radio Productions

TV Animation, TV Movies, etc.

Timeline design by Dennis Whalin

+5 +7 +8 +9 +10 +11 +12 +14 +18 +19 +23 ...

The Truce at Bakura

Heir to the Empire

Children of the Jedi

Young Jedi Knights 1-3

Dark Force Rising

The Last Command

The Crystal Star

The Glove of Darth Vader

The Lost City of the Jedi

Zorba the Hutt's Revenge

Mission From Mount Yoda

Queen of the Empire

Prophets of the Dark Side

Ambush at Corellia

Assault at Selonia

Showdown at Centerpoint

X-Wing Novels 1 - 4

Dark Empire

Dark Empire II

Jedi Search

Dark Apprentice

Champions of the Force

The Hand of Thrawn

The Courtship of Princess Leia



Insider got in-depth answers about Star Wars continuity from Production Editor Sue Bostoni and Continuity Editor Allan Rausch.

You two have been described as the "Star Wars Continuity Czars." How do you keep track of the Star Wars universe?

We have a tremendous amount of reference material including the original screenplays, the films, the *West End Games* books, the *Guide to the Star Wars Universe* and our in-house timeline which includes titles and synopses of all published material. As new works are published, we update an in-house extension of the *Guide*, adding new characters, terms and events. We also have access to the memory banks of other Star Wars professionals for those rare occasions when we are stumped.

What's 'gospel' and what isn't?

'Gospel,' or canon as we refer to it, includes the screenplays, the films, the radio dramas and the novelizations. These works spin out of George Lucas' original stories, the rest are created by other writers. However, between us, we've read everything, and much of it is taken into account in the overall continuity. The entire catalog of published works comprises a vast history — with many off-shoots, variations and tangents — like any other well-developed mythology.

With all the new material coming out, is the Star Wars universe approaching the complexity of other sci-fi pantheons such as *Star Trek* and *Dr. Who*?

A great deal of attention and care has been put into fleshing out the Star Wars universe because fans are sophisticated and demand a cohesive approach. The Star Wars universe is unique in that each story builds upon the last and leads into the next. *Star Trek* and *Dr. Who* have well developed histories, but the individual works don't necessarily dovetail with each other.

One continuity digression seems to exist in the subtle romantic relationship between Luke and Leia. *Star Wars*, *The Empire Strikes Back*, Alan Dean Foster's *Splinter of the Mind's Eye*, the Marvel comics and the Williamson/Goodwin newspaper strip feature oblique references to this that disappear in *Jedi*.

The works in question were done before Luke and Leia's brother-sister relationship was revealed, so the writers went with what was known at that point. It would have spoiled the surprise to do otherwise.

Are there any continuity lapses that occurred before you two took over?

What often appears to be a lapse in continuity turns out to be a mystery-yet-to-be-solved. For example, in *Return of the*

Jedi, Boba Fett appears to be ingested by the Sarlacc. He reappears in *Dark Empire*, but the story of his escape won't be told until the upcoming anthology, *Star Wars: Tales from Jabba's Palace*.

In the newspaper strips, General Jan Dodonna appears to make the noble sacrifice of his life for the cause of the Rebellion, only to appear later in *Dark Empire*, without any apparent explanation. The tale of his imprisonment by the Imperials and his daring escape has yet to be told, but rest assured, it will all make sense in the end.

Continuity is a major obsession with fans. Please give us an example.

We like to receive letters from fans, as do the Star Wars authors, and we try to respond to all of them. Occasionally they do point out errors. The last one a fan spotted was on the cover of the *Technical Journal of the Planet Tatooine* done by *Starlog*. A sharp fan noticed that the photo of the Falcon was flipped.

What time period, reserved for the next films, is off limits to writers?

Off limits is from 4,000 years before *A New Hope*, to just before the film. *Droids*, Dark Horse's latest series, is an exception that takes place five to 10 years before *A New Hope*, only because it doesn't include any of the major characters or locations.

THE FORCE IS BACK CONTEST!

To celebrate our new format change, the Official *Star Wars Insider*, in association with Topps Trading Company, is proud to present THE FORCE IS BACK STAR WARS TRIVIA CONTEST!

How do I enter, you say? Well, it's easy! Simply answer the three trivia questions below and send them on a standard postcard along with your name, address and phone number.

You must answer all three questions correctly to be eligible. All correct entries will be placed into a random drawing to win one of over 30 fabulous Topps trading card prizes! Your entry must be postmarked by no later than November 15, 1994. Send your entry postcard to: THE FORCE IS BACK CONTEST, P.O. BOX 111000, Aurora, CO 80042.

GRAND PRIZE: One *Star Wars Galaxy Millennium Falcon* publisher's proof set, plus one autographed set of New Visions cards from the Premier Series.

FIRST PRIZES (5): *Millennium Falcon* publisher's proof set

SECOND PRIZES (10): Uncut sheet sets of *Star Wars Galaxy Series I Trading Cards*

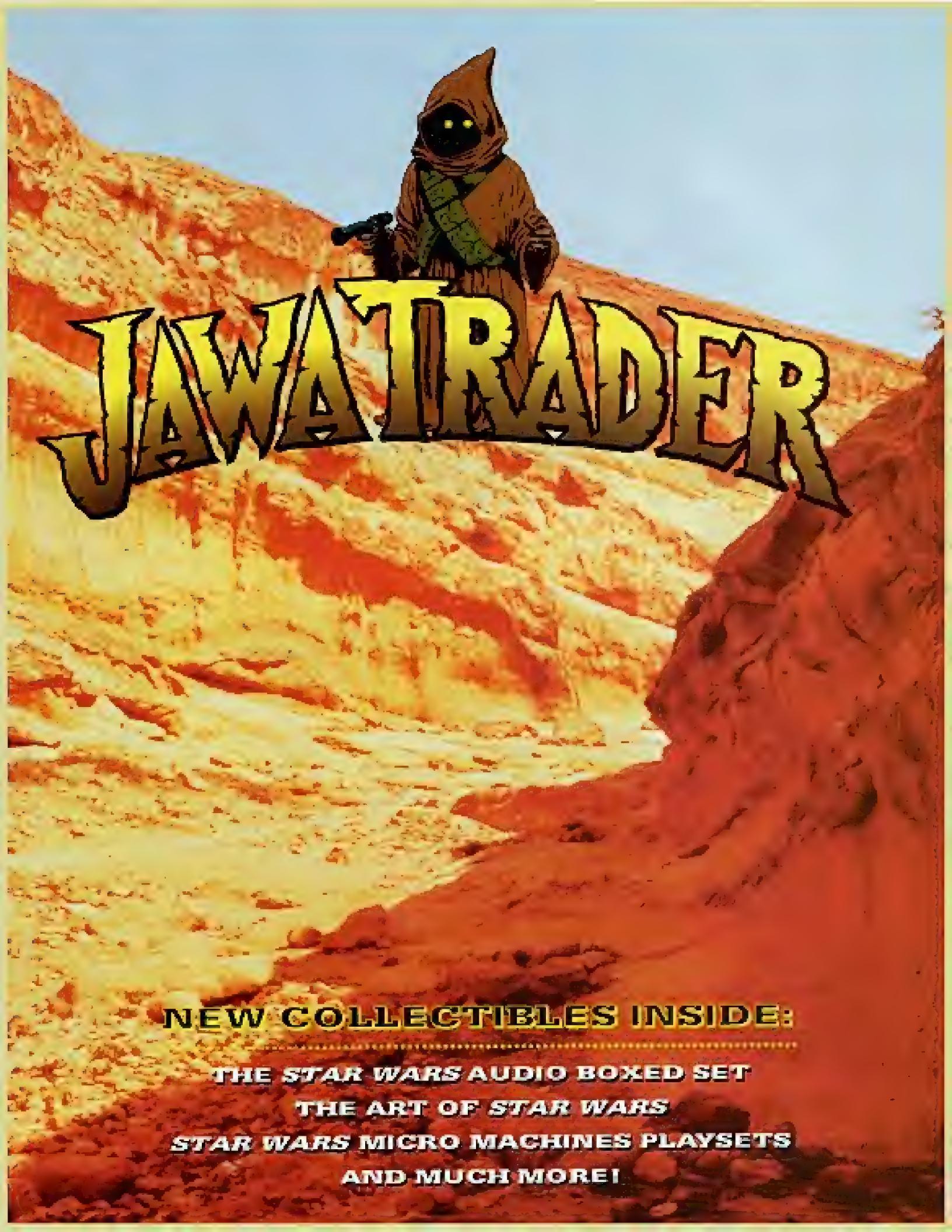
THIRD PRIZES (15): Boxes of *Star Wars Galaxy Series I*



TRIVIA QUESTIONS (You must answer all three correctly!)

1. Who did Han Solo win the Millennium Falcon from in a friendly game of sabacc?
2. What was the name of the green-faced gunman who was hired by Jabba the Hutt to apprehend and/or dispose of Han Solo in *Star Wars*?
3. What was Darth Vader's real name before he turned to the dark side of the Force?





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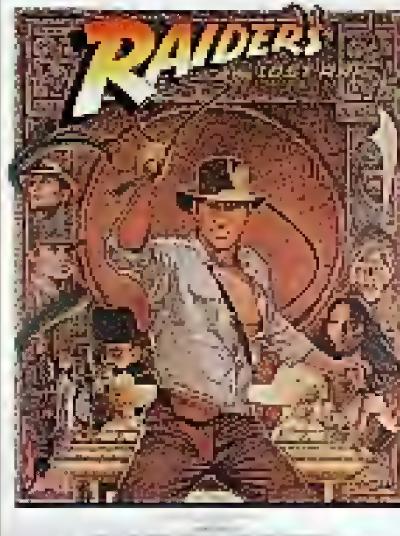
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The Return of the Great Adventure.



LP4



LP1



LP2

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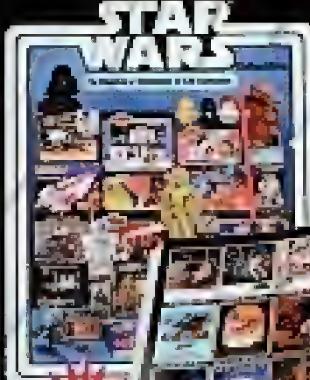
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STAR WARS

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THE ART OF STAR WARS (LBK7)

Originally published in 1979, this book includes the complete script of George Lucas' film, beautifully illustrated in the movie's fantastic works of art—from the first rough concepts and preliminary drawings to finished production paintings; costume sketches, photographs and storyboards of action sequences detailing the evolution of the story and characters. Price: \$18.00/U.S., \$19.00/CAN., \$20.00/FR.

THE ART OF THE EMPIRE STRIKES BACK (LBK8)

Originally published in 1980, this book is a magnificent, full-color celebration of amazing artistic and technical accomplishments. Some highlights include the complex stop-motion animation technique used for the tauntaun; the amazing evolution of the character of Yoda and much more. Price: \$18.00/U.S., \$19.00/CAN., \$20.00/FR.

THE ART OF RETURN OF THE JEDI (LBK9)

Originally published in 1982, this volume includes the complete script of the film by Lawrence Kasdan and George Lucas, and includes model construction of the new Death Star and new Rebel and Imperial vehicles, including speeder bikes, Admiral Ackbar's ship and much more. Price: \$18.00/U.S., \$19.00/CAN., \$20.00/FR.



LAC8



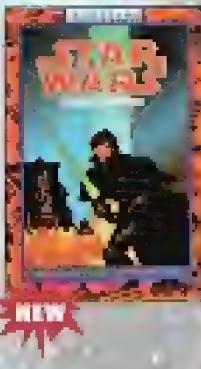
LAC9

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This audio set contains Timothy Zahn's best-selling 3-book cycle (*Heir to the Empire*, *Dark Force Rising*, and *The Last Command*) available for the first time in a unique collector's box. This set also includes a special collector's cassette of a previously unreleased short story by Timothy Zahn. The story, "Hammerhead," is about two of the characters in an actual scene from the canina sequence in the original Star Wars movie. It will not appear in print until the publication of Bantam's new short-story collection, *Tales from the Mos Eisley Cantina* (August 1993 release). "Hammerhead," featuring original Star Wars music and sound effects, will be performed by Laura Esterman, whose film credits include: *Irreweird*, *The Doves*, and *Almkewings*. Price: \$59.95/U.S., \$60.95/CAN., \$61.95/FR.

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(L127C) *Zooba the Hutt's Revenge*: The new emperor wants Princess Leia for his dark queen. When Jabba the Hutt's father, Zooba, returns to Tatooine and learns that his son died at Leia's hand, he prepares for revenge.

(L127D) *Mission from Mount Tantooine*: Kadann, the dark side's supreme prophet, plots to capture and destroy the carbonized body of Triloculus and take over the Empire. Meanwhile, the Rebel Alliance races to save archaeologists of the dying planet Duro, only to discover an incredible mystery in underground tunnels.

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(L127F) *Prophets of the Dark Side*: While on a perilous quest, Luke and Ken are captured by Supreme Imperial Prophet Kadann. Having tempted Luke into revealing the Lost City of the Jedi's location, Kadann plans to steal the ancient knowledge of the Jedi Knights and rule a new tyrannical empire.

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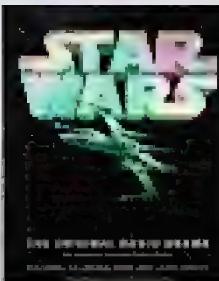
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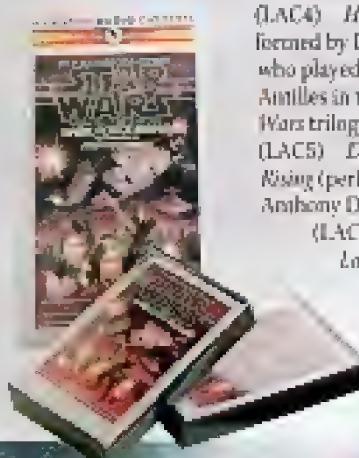
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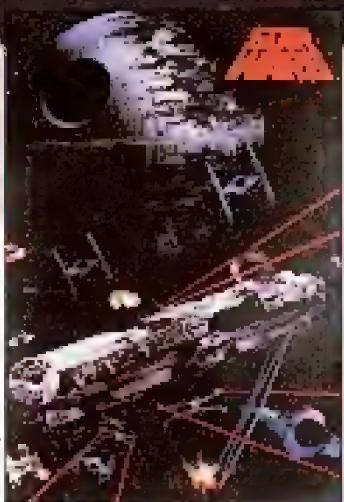
- (LAC4) *Heir to the Empire* (performed by Denis Lawson who played Wedge Antilles in the *Star Wars* trilogy)
- (LAC5) *Dark Force Rising* (performed by Anthony Daniels)
- (LAC6) *The Last Command* (performed by Anthony Daniels)
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STAR WARS ART

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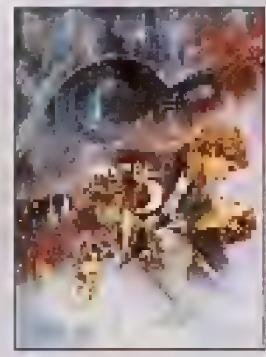
L20A



L20C

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LPM6





LAP1

LAP2



LTC2

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- (LAP2) Black and Gold Darth Vader
- (LAP3) Millennium Falcon's Escape from Hoth
- (LAP4) Darth Vader
- (LAP5) Imperial AT-AT Attack on Hoth
- (LAP6) R2-D2 & C-3PO



LAP6

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L183



L183

STAR WARS: A NEW HOPE TIN TRADING CARDS (LTC1)

Relive the eternal struggle of good vs. evil with this set of 20 tin collector's cards, which come in a gorgeous collector's tin with a numbered certificate of authenticity. The unique combination of durable metal, fascinating narrative and spectacular graphics and photos makes Star Wars: A New Hope one of the most fantastic collector's items ever. Limited to 49,000 sets. Price: \$49.95/U.S., \$50.95/CAN., \$51.95/ROK.



L109

STAR WARS FULL-COLOR CLOCK (L109)

Individually handcrafted in the USA using enamels and a photographic reproduction of the original Lucasfilm poster artwork, each clock uses the best electronic quartz crystal, and has a lifetime warranty. Price: \$34.00/U.S., \$35.00/CAN., \$36.00/ROK.

1995 STAR WARS CALENDAR (LPM4)

The Force will be with you as you experience an Earth year filled with memorable Star Wars characters and artwork. This Star Wars calendar contains favorite cover art from both the novel and comic book series. Price: \$10.95/U.S., \$11.95/CAN., \$12.95/ROK.



LPM4

1995 STAR WARS TRILOGY CALENDAR (LPM5)

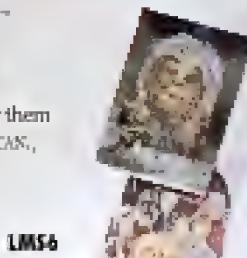
This calendar contains artwork of scenes from the Star Wars trilogy, as well as poster artwork from all three films. Price: \$10.99/U.S., \$11.99/CAN., \$12.99/ROK.



LPM5

STAR WARS TRILOGY POSTCARDS (LMS6)

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LMS6

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This complete set of 132 color photo trading cards was produced by Topp's in 1980, and is in mint condition. The set contains color photographs of all the spaceships and scenes from The Empire Strikes Back. Quantities limited. Price: \$20.00/U.S., \$21.00/CAN., \$22.00/ROK.



LMS6

STAR WARS CLOTHING & COLLECTIBLES



LPC1

STAR WARS T-SHIRT AND PILLOW (LTS5 & LPC1)

Direct from the *Star Wars* universe, this new 100% cotton T-shirt and Thai silk pillow are a perfect addition to any Rebel household. Order now. T-shirt sizes: M, L & XL. T-shirt price: \$15.95/U.S., \$16.95/CAN., \$17.95/FOR. 18" x 18" Pillow price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.

- (LTS5) Original Darth Vader
- (LPC1) Darth Vader Pillow



LTS5

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LTS2

LTS1



LTS1

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(LPN2) Rebel Alliance Logo, small gold

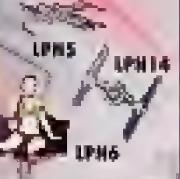
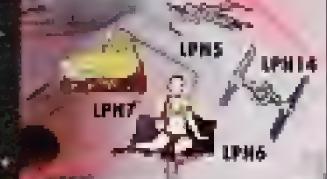
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(LPN3) 3-D Darth Vader Face
(LPN13) New Republic Key Chain

Price, each: \$6.00/U.S., \$7.00/CAN., \$8.00/FOR.
(LPN4) Imperial Emblem
(LPN5) X-wing fighter, pewter
(LPN6) X-wing lighter

Price, each: \$7.00/U.S., \$8.00/CAN., \$9.00/FOR.
(LPN7) Jabba the Hutt

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(LPN9) Millennium Falcon
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(LPN11) Yoda
(LPN12) Contemplating Emperor
(LPN14) TIE Fighter

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(LPN11) MacRebo Band



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LPN15

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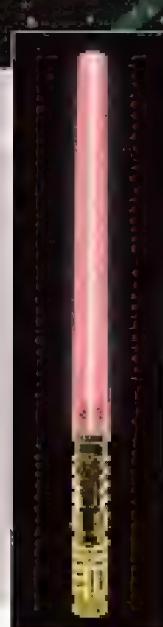
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The Force will be with you when you collect these beautiful vinyl figures of Rebel heroes and their greatest adversary, Darth Vader. Each figure is approximately 10" tall. Price, each: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

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(LWF2) Princess Leia	(LWF6) Darth Vader
(LWF3) C-3PO	(LWF7) Chewbacca
(LWF4) Luke Skywalker	

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(LM13) Snowspeeder
(LM14) AT-PT
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(LM16) Imperial Speeder Bikes

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(LB2) C-3PO Bank

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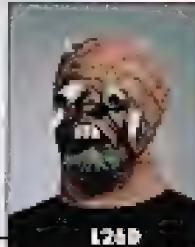
DOMELIGHT—DARTH VADER (L152)

Hold Darth Vader in the palm of your hand when you purchase this unusual domelight. When you spin Vader around, the cold, blue rays of darkness shine forth giving you the power to crush the Rebellion. Price: \$6.00/U.S., \$7.00/CAN., \$8.00/FOR.

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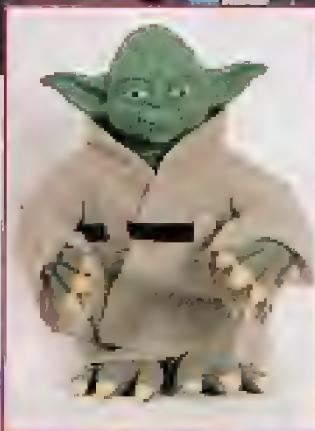
(L26A) Darth Vader, plastic
\$72.00/U.S., \$73.00/CAN., \$74.00/FOR.
(L26B) Stormtrooper, plastic
\$48.00/U.S., \$49.00/CAN., \$50.00/FOR.
(L26C) Emperor Palpatine, rubber
\$28.00/U.S., \$29.00/CAN., \$30.00/FOR.
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Comes complete with a plastic head and clothing suitable for a humble Jedi Master. Price: \$18.00/U.S., \$19.00/CAN., \$20.00/FOR.



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L25D



L25H

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L25A

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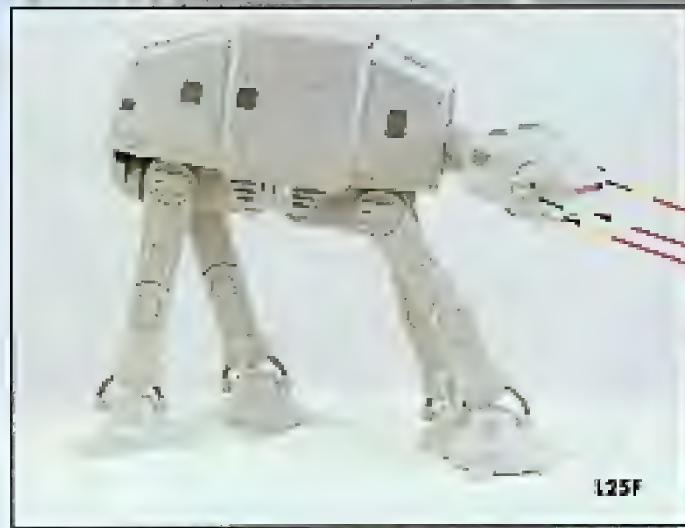
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Price: \$12.95/U.S., \$13.95/CAN., \$14.95/FOR.



L25P



L25F



THE STAR WARS PEWTER COLLECTION

LM1



LM10



LM7

LM15

LM16



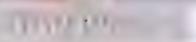
LM14

LM9



LM12

LM6



PEWTER STAR WARS SHIPS AND CHARACTERS (LM1-LM17)

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Price, each: \$12.50/U.S., \$13.50/CAN., \$14.50/UK.

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(LM5) Ewok, approx. 1-1/2" tall

Price, each: \$17.50/U.S., \$18.50/CAN., \$19.50/UK.

(LM6) R2-D2, approx. 1-1/2" tall
(LM7) Princess Leia, approx. 2-1/2" tall
(LM8) Luke Skywalker, approx. 2-1/2" tall
(LM9) Han Solo, approx. 2-1/2" tall

Price, each: \$19.50/U.S., \$20.50/CAN., \$21.50/UK.

(LM10) Stormtrooper, approx. 2-1/2" tall
(LM11) Boba Fett, approx. 2-1/2" tall



Price, each: \$27.50/U.S., \$28.50/CAN., \$29.50/HOB.
(LM12) Chewbacca, approx. 3" tall

(LM13) Obi-Wan Kenobi, approx. 2-1/2" tall
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(LM14) Darth Vader, approx. 2-1/2" tall

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(LM16) B-wing Fighter, approx. 3" long

Price, each: \$75.00/U.S., \$76.00/CAN., \$77.00/HOB.
(LM17) Imperial Star Destroyer, approx. 4" long

Price: \$115.00/U.S., \$116.00/CAN., \$117.00/HOB.
(LM18) Millennium Falcon: 3-1/4" dia., 2-1/4" l.

Price: \$135.00/U.S., \$136.00/CAN., \$137.00/HOB.
(LM2) TIE Fighter: 4-1/4" x 6" x 2-1/2"

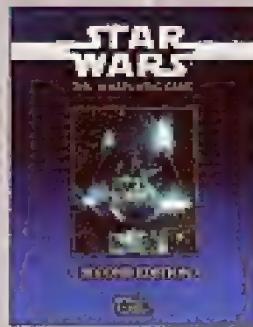
Price: \$95.00/U.S., \$96.00/CAN., \$97.00/HOB.
(LM3) X-wing Fighter: 3" x 4-1/2" x 2-1/2"

STAR WARS ROLEPLAYING

Games, Books & Guides

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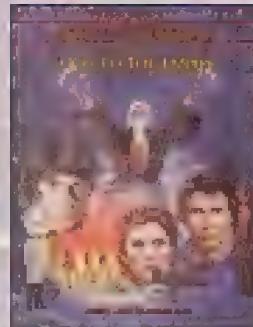
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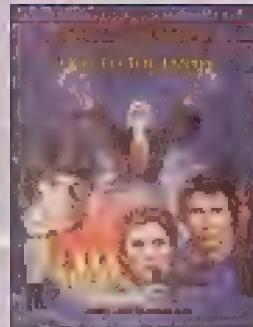
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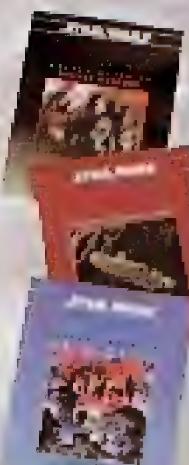
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WANTED BY CRACKEN GAME BOOK (L8400I)

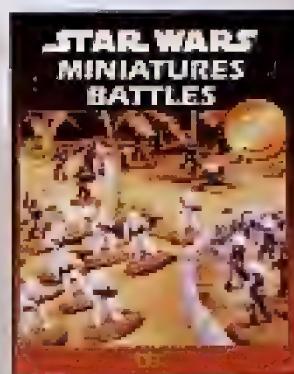
Meet the most wanted criminals in the galaxy. These warlords and murderers represent some of the most fearsome foes ever to sail the starlanes. Descriptions, illustrations, game statistics, information on hideouts, henchmen and adventure hooks make this 96-page book a perfect choice for gamemasters looking for a good villain! Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

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REBEL ALLIANCE SOURCEBOOK



STAR WARS SOURCEBOOKS, 2ND EDITIONS (LSB10-LSB12)

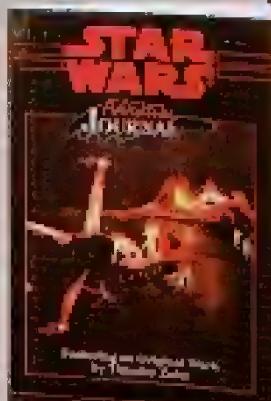
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(LSB11) *Imperial Sourcebook*
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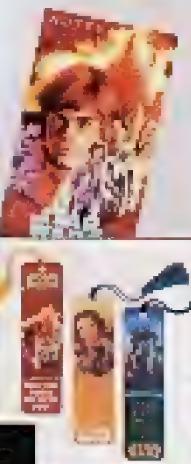
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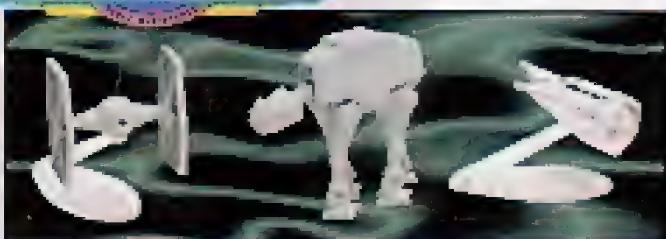
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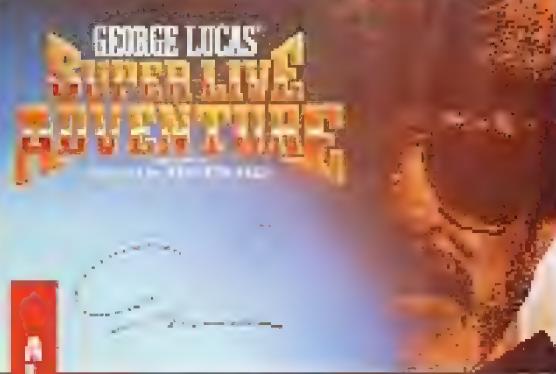


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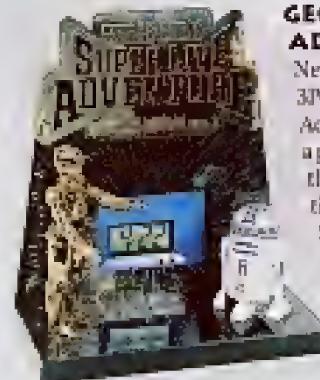


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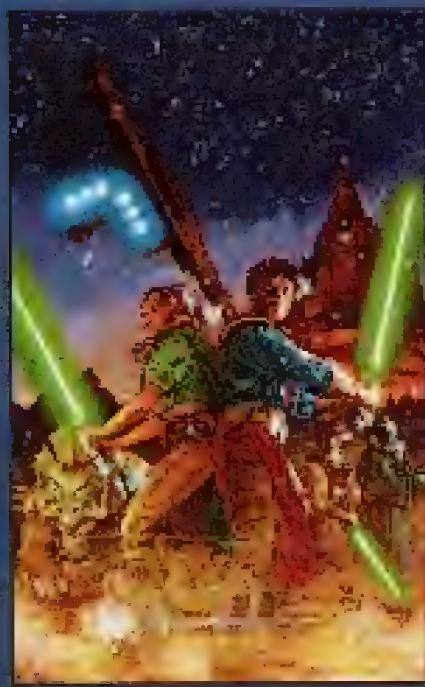
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Life After Leia

Carrie Fisher Now Wages Battles with Pen Instead of Lightsaber

By Pamela E. Rollin

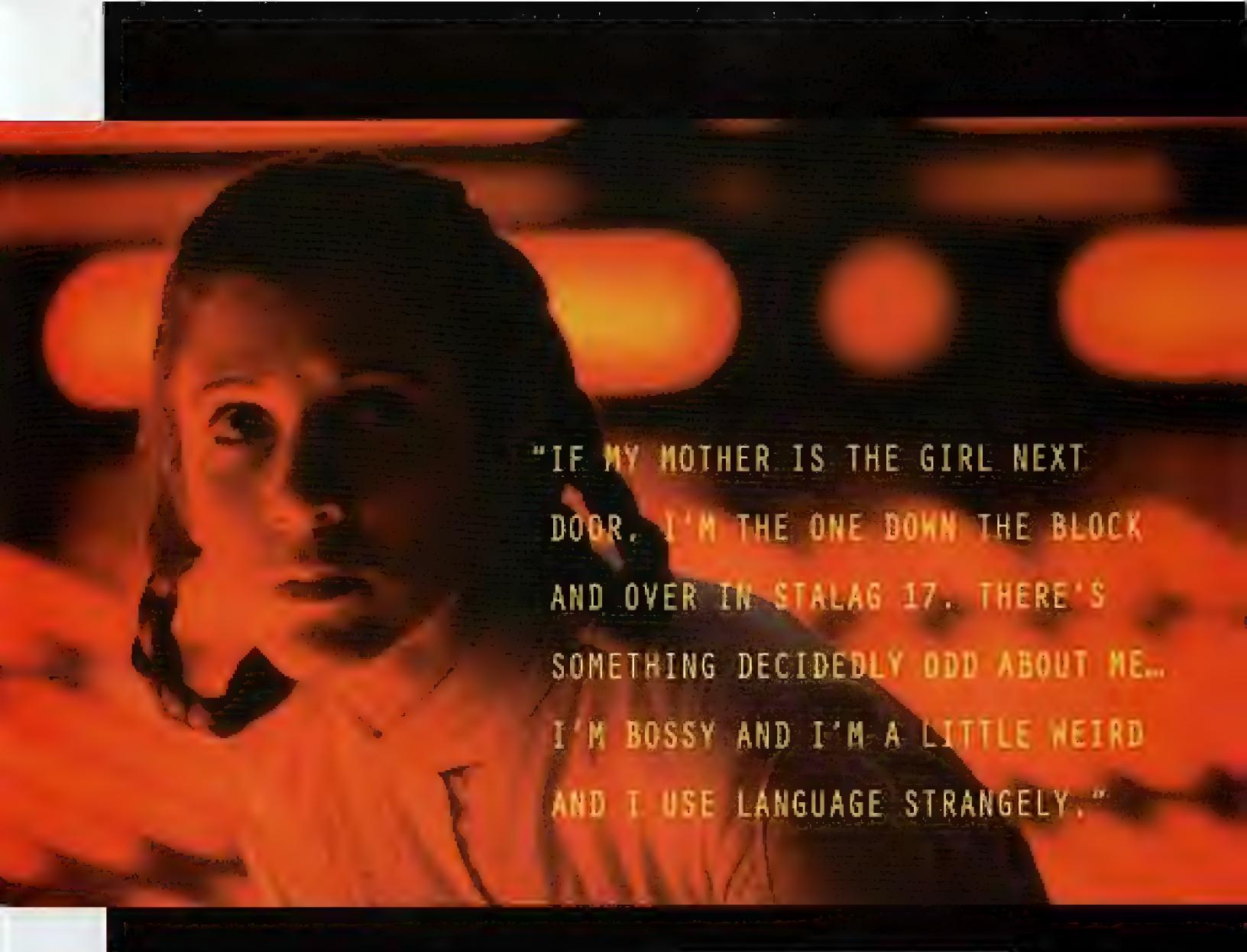
To say that Carrie Fisher's life has been eventful since she portrayed Princess Leia in the *Star Wars* trilogy definitely would be an understatement. It's been years since she matched wits with Darth Vader's dark side, fell in love with Han Solo and helped save civilization from destruction. Since *Return of the Jedi*, it's been challenge enough for her to manage the highs and lows of being Carrie Fisher.

She certainly hasn't become one of those "Whatever happened to . . ." actors who shine only for a moment on screen and then disappear completely from public view. Fisher's personality and talent burn far too brightly for that ever to happen. With the same spirit and determination she brought to George Lucas' intergalactic heroine, Fisher has become Hollywood's hippest commentator and expert self-explorer. This quick-witted dynamo has spent the last decade taming her personal demons, trying to make sense of her very public private life, while at the same time successfully expanding the boundaries of her career.

With her rapid-fire repartee, she parlayed her trials and tribulations (a battle with drug addiction and a highly publicized marriage/break-up with singer Paul Simon) into two best-selling novels,

EXCLUSIVE
FEATURE





"IF MY MOTHER IS THE GIRL NEXT DOOR, I'M THE ONE DOWN THE BLOCK AND OVER IN STALAG 17. THERE'S SOMETHING DECIDEDLY ODD ABOUT ME... I'M BOSSY AND I'M A LITTLE WEIRD AND I USE LANGUAGE STRANGELY."

Postcards from the Edge and Surrender the Pink. Each tome is a graphic roman à clef, detailing the bizarre, but always entertaining, life of a young woman (who bears a striking resemblance to Ms. Fisher), overcame her obsessions on her quest for self-discovery.

In Surrender the Pink, Fisher describes her protagonist, Dinah Kaufman:

Here is her personality: it is a pack of wild dogs on a leash, dragging her around... dogs rabid for conversation; it is an 11-year old loose in a toy store pulling his father through the fun-packed aisles searching for treasure. Her voice is a brass band parading through her throat.... She was dropped into the center of her personality decades ago and has been trying to crawl to the edge of it ever since. Either there is no edge or it's all edge.... She's dreaming that she is herself and she can't wake up, can't come to the surface, world without end, word without end. It's aerobic to be her.

In this passage, she may as well be describing what it's like to be Carrie Fisher.

In fact, Fisher says of herself, "If my mother is the girl next door, I'm the one down the block and over in Stalag 17. There's something decidedly odd about me.... I'm bossy and I'm a little weird and I use language strangely."

In the years since the *Star Wars* phenomenon captivated audiences, Fisher has deftly channeled her powerful, eccentric personality and lightning-quick mental dexterity onto the screen and into the blank page, to leave her unique mark on the entertainment industry.

As an actress, she has appeared in *The Blues Brothers*, *Ranch and Her Sisters*, *When Harry Met Sally*, as well as, but less notably, *Under the Rainbow*, *Soap Dish* and *It's My Life*.

In the last few years, her focus shifted to writing. In addition to her first two novels, she penned the screenplay for *Postcards from the Edge*, which starred Meryl Streep and Shirley MacLaine, collaborated with George Lucas on an episode of *The Young Indiana Jones Chronicles* and is gaining a reputation in Hollywood as a skilled script doctor. (She has made house calls to improve, or punch-up, the dialogue on numerous movies, including *Rock* and *Sister Act*.)

Fisher recently added a third installment to her collection of pseudo-fictional novels. In *Delusions of Grandmas*, Fisher again uses her own life as the backdrop of a story—a Hollywood screenwriter ends a relationship, discovers she is pregnant, nurses a friend dying of AIDS and rescues her senile grandparent from a nursing home. (It's often difficult to tell where Fisher's life stops and her protagonist's life begins.)

—continued on next page



Recalling her casting for the original *Star Wars*, Fisher comments that Lucas "hired all of us because we had larger-than-life personalities ... and he was right."

Currently she is working on the screenplay for *Surrender the Pink*. She also is in the midst of perhaps the most formidable challenge of her life: raising her one-year-old daughter, Billie.

At age 36, Carrie Fisher has come a long way in both her career and her personal life. But *Star Wars* fans can still say, "We knew her when." With her fiery portrayal of the cinema's most famous interstellar princess, Fisher helped make *Star Wars* the cultural icon it remains today. For *Star Wars* fans, she always will be Princess Leia, admired by audiences all over the world for her strength, intelligence and independence.

In retrospect, Fisher was perfect for the role. Who better to bring to life a quick-thinking, sharp-tongued, tenacious spitfire like Leia? Both Princess Leia and Carrie Fisher are determined fighters who stand triumphantly at the end of a battle, whether it's a cinematic conflict or real life.

It was her indomitable personality that originally brought her to the attention of George Lucas. "He said he'd hired all of us because we had larger than life personalities. And he was right," says Fisher.

Bringing together three show business rookies (Fisher, Harrison Ford and Mark Hamill) and letting them meld their own personalities with those of the characters in the pages of the script was a masterstroke by Lucas. At the time, however, Fisher thought Lucas' casting was unusual. "I think mine was the strangest. Harrison was the rogue and Mark was the ingenue and the wise old man. We would always talk about that being sort of Jungian. And I was not a damsel in distress. I was a distressing damsel."

Being chosen for the role was a surprise to 19-year-old Fisher. Her only other movie experience had been a small role in *Shampoo*, so her acting ability had yet to be tested. Fisher still remembers her audition with Lucas.

"I went in and did an interview. He was interviewing with Brian DePalma. Because [Lucas] doesn't like to talk, Brian conducted the interview. When I met George, I think he said 'hello,' then Brian talked and I talked, and then I went away. I got a call back. I had felt I made very little impression on or around him." Nevertheless, Lucas was impressed enough to give her the part, and her acting career was launched.

Still, Fisher experienced some self-doubt, even after she knew the role was hers. Her self-doubt manifested itself in her own outlandish brand of self-deprecating humor. She says, "They started trying on those awful hair-styles, and I was so scared that they'd made a mistake, because the script described how pretty the Princess was. I am many things, but this is not what I felt myself to be. The last line in the script was that the Princess is way down the hall and

she is staggeringly beautiful. I crossed off the 'ly' and 'beautiful' and felt this new wording more approached what I would bring to the character."

During filming Fisher was intimidated at times, but now she looks back with satisfaction. She says, "I was the only girl in this sort of adolescent boy's fantasy. So it was fun; it was a lot of fun."

What wasn't fun were some of the events in her life following the *Star Wars* trilogy. If Princess Leia had a few bad hair days, Carrie Fisher battled through more than a few bad life days in the last decade.

At some point drugs became an escape for her—a retreat from the Hollywood spotlight she's had to deal with all of her life, as a child growing up with famous parents (Debbie Reynolds and Eddie Fisher) and then as an adult who discovers fame and fortune of her own.

Eventually, she ventured too close to the edge. She says it best in *Postcards from the Edge*:

I was into pain reduction and mind expansion, but what I've ended up with is pain expansion and mind reduction.

An overdose landed her in the hospital, and she was given a first-class ticket to drug rehabilitation. Not even Hollywood could have scripted a better turning point for a character's life.

After seeing an interview with Fisher in *Esquire*, which contained her peculiar take on life in Hollywood, an editor approached her about writing a book of non-fiction articles. Out of this initial suggestion came *Postcards from the Edge*, published in 1987. This biting and jagged novel explored an actor's struggle with drugs and Hollywood. It became a *New York Times* best-seller. Suddenly Fisher had a new career as a fresh voice in the publishing world. Writing became a replacement for the drugs.

Fisher's second novel, *Surrender the Pink*, was published in 1990. This time, Fisher's protagonist contemplated life after the break-up of a relationship. In one of the book's most hilarious but desperate scenes,



"I was the only girl in this sort of adolescent boy's fantasy," says Fisher. "It was a lot of fun."



Dinah breaks into her ex-husband's house to see what his life is like without her. When the ex-husband and his new mate arrive home unexpectedly, Dinah scurries into the hall closet to hide:

The air in the closet was stagnant—it clung to Dinah, a woeful thing. Trapped by old air. Stale, palsied, attic air. Dinah wondered if it had been there when she and Rudy were still together. She picked one of the protective Band-Aids off her thumb and began to tear the skin there. Well, this is another fine mess you've gotten us into ... Dinah thought. She held her breath in the hush of the closet. Her shoe squeaked. She shut her eyes tight, her face tight. If she couldn't see anything, she couldn't be seen. What you can't see, can't hurt you unless it's a germ or a gas.

Although Fisher played an incredible role in one of the most popular movies of all time, she has found greater success behind a pen than in

language—stilted was actually what he was looking for."

Fisher had her own ideas of how Princess Leia should speak, but Lucas refused to let her do it her way. "He had a very particular idea of what this person was going to be, and I was going to try to read it ironic, which never worked, because I felt I was inherently, impossibly ironic. But he wouldn't let me do that. He wanted me to be proud and frightening, so that's what I did."

Differences of opinion on dialogue aside, Fisher realized the *Star Wars* story was a winner and that George Lucas was in the process of creating something special.

She says, "I thought it was a brilliant, brilliant script and I wanted to have lunch with all the characters that I was reading."

During production, Fisher had to endure the difficult task of acting in scenes without the special effects, which were added later. Fisher says that she had to use her imagination, and it was difficult at times. "You're very emotionally watching your planet blow up, and it's actually a guy standing in front of a cardboard box with a circle on it. Being thrown around in the body of an alien was just the camera moving and you're just acting."

Fisher also had to endure George Lucas' meticulous attention to detail. "George was directing me like I was a puppet. He was saying, 'I want you to say this, but could you ...'—literally wanting my head to turn. It was unbelievable. He had gotten so used to working with animated Yoda what-
vers ... I screamed at him about that. He thought it was hilarious."

Fisher's work with Lucas did not end with *Return of the Jedi*. He called on her to assist him in writing the script for *The Young Indiana Jones Chronicles* episode in which Young Indy loses his virginity to Mata Hari. It was quite a challenge for both of them.

"He asked me to do an episode and that was really, really annoying, but it was very, very funny. Screaming at each other. Arguing big time about love scenes. We



In addition to playing Princess Leia in all three *Star Wars* movies, Carrie worked with Lucas on writing the script for an episode of *The Young Indiana Jones Chronicles* in which Indy falls in love with Mata Hari.

couldn't disagree more, in any world, about love scenes. I mean hours of it, hours of 'Why wouldn't you say that? I talk like that,' he said to me. I don't believe it! And if he does [talk like that], they let him get away with it because he's Lucas."

And who eventually won this on-going dialogue battle?

"He won. He let me win in the draft, then he went off and shot it and he changed it. I went crazy!" She adds, "I didn't want the shimmering arm, hair in the moonlight stuff. You look so lovely. You are the magical rose of my ... It's in!"

Despite their battles over dialogue for *The Young Indiana Jones Chronicles*, might George Lucas consider Fisher as screenwriter, or script doctor at the very least, as he forges ahead with his plans for a new *Star Wars* trilogy? And, would Fisher agree to be involved—pen, rather than lightsaber, in hand?

Fisher notes (but, is it fact or fiction?). "He made me sign a napkin saying I would help punch it up. Or maybe it was do the script. I can't remember. But I want to. George, I want to, okay?"

Carrie Fisher probably would admit there's a peculiar symmetry to the idea of her being involved in the new trilogy, coming full circle from *Star Wars'* Leia to *Star Wars'* litterateur. **MARION**



"I thought it [Star Wars] was a brilliant, brilliant script and I wanted to have lunch with all the characters that I was reading," recalls Fisher.



front of a camera. On paper, her quirky musings have become revealing demonstrations of her creativity.

She may not have realized it at the time, but even on the set of *Star Wars*, her literary mind was at work. She still recalls the difficulties she and other cast members had with the dialogue George Lucas had written. In particular, she thought Princess Leia's dialogue was stilted. "Some of my lines cost us take after take after take ... 'You'll never get that bucket of bolts past that blockade!' I have placed information vital to the survival of the Rebellion into the memory systems of this R2 unit," Fisher adds. "Stilted is a kindness. We used to go to him and say you can type this, you cannot say it. But he made up a



THE STAR WARS HOLIDAY SPECIAL

by Jon Bradley Snyder

December 1978. Mom and dad fret over *Dynasty* and the NFL playoffs, but Junior sits in rapt attention in front of the television, oblivious to the plight of Crystal Carrington and the Pittsburgh Steelers. For junior, TV is about to take on a new meaning. In a few moments CBS will turn his TV into a vessel for *Star Wars*. *The Star Wars Holiday Special*—the single greatest television event of all time for seven- to 15-year olds—is about to go on the air.

Looking back from an age where home video, pay per view and interactive movies on CD-ROM are the order of the day, it seems strange that a *Star Wars* TV special could generate such interest. But if you lived through

the *Star Wars* phenomenon the first time around, you know that many of the things we now take for granted, like the trilogy on home video, seemed like an impossible dream in 1978. If you wanted *Star Wars* at home you had to buy a grainy Super 8 film loop that cost a bundle and only had eight minutes of footage. *Star Wars* on TV, for free, seemed like a gift from heaven.

Perhaps it was the incredible anticipation of this show, followed by its rapid retreat into obscurity that created *The Star Wars Holiday Special's* legendary cult status. Everybody remembers when it came out but few have seen it again in the 15 years

ABOVE:
The Star Wars Holiday Special featured appearances by all of the original *Star Wars* cast members and has rarely been seen since its original airing in 1978.



A highlight or a low point? Carrie Fisher sings the *Life Day* song, set to the tune of the *Star Wars* theme.

hence. It is the missing link in the *Star Wars* universe, the one episode that has never been committed to home video. *The Star Wars Insider* was lucky enough to get a hold of a copy of *The Holiday Special*. We've given it an excruciating viewing through 1994 eyes and to be quite honest, it's pretty ... silly.

Time has not been kind to *The Holiday Special*, yet that's precisely its



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The Star Wars Holiday Special centered around Chewbacca's family and their celebration of the Wookiee holiday, Life Day.

Seen here, from left to right: Chewbacca; his wife, Mala; his son, Lumpy; and sitting is his father, Itchy.

charm. Unlike the *Star Wars* films, which have a timeless quality, *The Star Wars Holiday Special* will forever be stuck in 1978, which is great nostalgia if you were there, great history if you weren't.

The show centers around Chewbacca's family, his wife Mala, his father Itchy, and his son Lumpy. Lumpy looks like Adam Rich with fur, a long-haired gangly precursor to the Ewoks. Chewbacca is desperately trying to get back to his Wookiee home planet to celebrate the sacred Wookiee holiday of Life Day. Imperial troops overrun the place searching for the Rebels, and the plot revolves around the Wookiees attempting to go about their daily lives amidst stormtrooper interference and the suspense of whether Chewbacca will make it home on time.

The show includes appearances by Carrie Fisher, Mark Hamill, Harrison Ford, Anthony Daniels, and the voice of James Earl Jones. The supporting cast includes TV vets Art Carney (*The Honeymooners*), Bea Arthur (*Golden Girls*) and Harvey Korman (*The Carol Burnett Show*) who provide the comic relief so the *Star Wars* stars don't have to crack a lot of slapstick.

Mala calls Luke on the video phone trying to find out what's up with Chewie. Mark Hamill assures her everything's all right. Hamill is sporting the worst haircut ever. In

fact, both he and Harrison Ford had blow-dried hair-don'ts instead of the rockin' wind-swept hairdos they had in the movie. But if you were a kid this didn't matter much, as long as they kept intercutting space scenes from the film, which the producers deftly used to duck the high cost of shooting new space scenes.

The show has many musical numbers, one of the most bizarre of which is when Itchy throws on the helmet of his "mind evaporator" and has an erotic virtual reality experience (this thing was years ahead of its time) with Diannah Carroll, who tells him, "You're adorable. I am your fantasy, I am your pleasure. This is our moment in time." Whoa! Kinky space love!

Another music sequence involves a box that shows a holographic Jefferson Starship video. One wonders what the Starship thought about riding the *Star Wars* wave. But they were good sports and gave theirs all, the lead guitarist even picks a solo with his teeth.

At one point stormtroopers cluster around the TV to watch a show about Tatooine, which is really just a guise to get back to the cantina and do a musical number with Bea Arthur. It's worth noting that this scene is introduced with a short loop of Mos Eisley spaceport footage that was shot, but never appeared in the original film. A

small Mos Eisley alien scurries away from a big stilt creature in a small clip that has never been shown publicly anywhere else.

The undisputed highlight of this show is the funny, fast-paced cartoon that introduces Boba Fett to the *Star Wars* universe. Produced by Kelvana Animation Company, this cartoon stands head and shoulders above their later efforts with *Droids* and *Ewoks*.

Searching for Han and Chewie, Luke crash lands his Y-wing. He peeks the canopy and look out! It's Boba Fett, Dino-Rider! Fett presents himself as a friend, but when Luke offers to feed his hungry dinosaur Fett remarks, "You are foolish to waste your kindness on this dumb creature," foreshadowing his treachery. This is the first and last time you'll ever hear Han Solo say, "Our friend Boba."

The show ends with a tearful reunion with Chewbacca and family. Everyone gathers round as Carrie Fisher sings the Life Day song. This is pure torture, not because Fisher can't sing, but because it's so schmaltzy. Lyrics set to the tune of the *Star Wars* theme? Yeecchh! In the end it's not hard to see why *The Holiday Special* has been kept under wraps. The production is silly and you can do better visual effects on your home computer these days. Still, it's fun to watch and a great trip back to 1978. **THE FOCU**



EXCLUSIVE INTERVIEW



BY DAN MADSEN

THE REAL R2-D2 KENNY BAKER



Although diminutive in size, Kenny Baker is a man of incredible heights when related to personality and character. This British-born actor is best known for adding the "human element" to one of the most famous robots in the world: R2-D2.

With a seemingly unending supply of good humor and charm, and the honest ability to win anyone over, it is not hard to see why this talented actor became one of the most popular characters from the *Star Wars* saga.

Growing up small in a world full of tall people was not easy, but Kenny faced it head-on with a winning perspective on life and turned what some people would consider a disability into success and opportunity.

Acting and entertaining since he was 16 years old, Kenny has had a long and varied career as a performer, traveling all over the world and touring Great Britain in such shows as *Snow White and the Seven Dwarfs*.

But it was his diminutive size (three feet tall) even for a dwarf that inspired George Lucas to cast him for the role of R2-D2 since they needed someone very small to fit inside the robot. Kenny wasn't crazy, at first, about being trapped inside a moving mechanical apparatus. But after reading the script and witnessing first-hand George Lucas' unique vision, he admits that he "began to like the little fellow."

Although other mechanical Artoo units were developed for the *Star Wars* films which didn't utilize Kenny inside, there is no doubt that Kenny Baker is unquestionably the personality behind the lovable robot.

Living in London, England, Kenny keeps busy performing in various stage plays that tour Great Britain. He also anticipates R2-D2's return in the upcoming *Star Wars* prequels and hopes to be involved with the new series of films.

The official *Star Wars* Insider sat down with Kenny recently and asked him to share with us some of his memories of working on the *Star Wars* trilogy.

Kenny, what have you been doing lately to keep yourself busy?

I'm doing a pantomime stage play now of *Snow White and the Seven Dwarfs*. I'm playing Dopey. We travel all around England doing this. I've been with this company now for six years doing the same show. We only do it for about six or seven weeks each year but it's fun. I also did *Snow White and the Seven Dwarfs* on ice back in the '60s.

I recall years ago that you were involved in a group called the Minutones.

Yes, we came straight out of *Star Wars* and went straight to Harrah's in Lake Tahoe. We're not doing that show anymore, though, because my partner, Jack Purvis, was in a car accident and became paralyzed. Jack played the head Jawa in the original *Star Wars*.

We had been doing the Minutones for over 30 years. It's hard for Jack now because he is paralyzed. It's tragic. He's mentally fine but, physically, he can't move. He's frustrated because the body doesn't work but the mind does. He's not going to get any better I'm afraid.



Kenny Baker

Do you have children?

Yes, I have two sons who both are of normal height. One of my sons works at Planet Hollywood in London. They have these restaurants all over the world now. In the front window of these places they have replicas of C-3PO and R2-D2. They have my name over Artoo and Anthony Daniels' name over Threepio.

George is now working on the early stages of the new *Star Wars* prequels. He's said before that the droids are the only continuing characters throughout the films.

Yes, that's what I've heard, too. You know, years ago, when I was in America and went to see my mother who lives near New Orleans, I was flying back to London and I picked up a *Time* magazine that had Darth Vader on the cover. Inside

—continued on next page

that issue was an article by George saying that the only two characters to survive the whole series were the robots because they're not born and they don't die. So I'm hoping to be involved with the next three films.

I get a lot of fan mail still but most of the kids think I'm American. In fact, just about 10 minutes before this interview, I had a father and his son stop me down the street from my house and ask me if I was Kenny Baker, the man who played R2-D2. Obviously, it's still very popular.

How early did you become involved in the entertainment industry?

It was in the 1950s. I was with a midget review that had 25 other little people. I was playing a harmonica, roller skating and a few other things. There was a

lot of variety—it was really vaudeville. We traveled all over England, Wales and Scotland. I was only 16 at the time. I really wanted to be a commercial artist but I don't think I was talented enough. I got into show business and went from one show to the next.

I understand that both of your parents were of average height.

Yes, that's true. I am the only little person in my family. My wife was the same way.

As you were growing up what was the hardest thing to overcome being small?

There wasn't really anything hard to overcome, I just had to adapt to the situation. You just have to stand on stools to open doors and to turn on light switches and so on. It didn't really bother me. I went to a disabled boys school where everyone was disabled in one form or another. But we didn't even think about it. Then I went into show business with 20 other little people.

Was that when you realized that there were others like you in the world?

Well, there were a couple of other little people at my school but I didn't meet so many in one go. There were all ages in that show. I then did ice shows and eventually got into a version of *Snow White and the Seven Dwarfs* where these were seven dwarfs who could skate. I then did *Chu Chin Chow on Ice* and *Peter Pan on Ice* and even toured South Africa with these shows.

I then went into my cabaret show with Jack Purvis which we did for 30 years. When Jack and I played Harrah's in Lake Tahoe we met some really big people in show business: Sammy Davis, Jr., Crystal Gale, Bill Cosby, Willie Nelson, Wayne Newton, etc.

off the screws and put rubber in the top of the head of the robot to stop it scratching my own head.

When you first got inside R2-D2 and they closed the head down, was it a bit claustrophobic?

I thought, "Oh, what have I got myself into?" You couldn't see much inside, but there was a spy hole to see through. However, the bottom was open so that let a little light in. It wasn't really too bad. I just had to flick some switches and move the head around and wobble the body. The hardest thing was to keep up with everybody, and that's why they developed the remote-control robot. It could keep up with them, I couldn't move fast enough.

Do you recall the first scene you shot as R2-D2?

I think we were doing the scene out in the desert where Threepio and Artoo part ways. It was incredibly hot out there. After that we filmed the scene where Artoo is coming down the canyon and gets caught by the Jawas.

It's amazing to me to think back about the filming of *Star Wars*. We had no idea what it would become. We all thought it was going to be a lot of rubbish! It had all these strange names like Obi-Wan Kenobi and bizarre creatures. It was hard for me to understand, on the first movie, how I was a Rebel yet also a good guy. I didn't quite get it at first. Then we filmed *The Empire Strikes Back* and I understood.

Was the atmosphere on the set of *Empire* different since you all knew then how big *Star Wars* had become?

We all knew each other better by then and we knew we were part of something successful. The cast had been all around the world promoting the movie but I couldn't go because I was with my partner, Jack, working in cabaret in the United States. We missed out on all the good trips with all-expenses paid.

stretch limos and big hotels. I did get to go to the Washington premiere for *Empire* and we all flew back on the Concord for the premiere in London with Princess Margaret.



continued on page 37



"We had no idea what [Star Wars] would become. We all thought it was going to be a lot of rubbish!"

How did you become involved with *Star Wars*?

I happened to be working in the London area and an agent phoned my agent and said that there was a guy in London looking for a little guy to play inside a robot. I don't know what transpired after that, but I was sent to the 20th Century-Fox head office in London for an interview. I actually came to the interview with my partner, Jack Purvis. I got the job right away because they wanted someone small to get into the robot because Carrie Fisher and Mark Hamill were small and they wanted a small robot. I said "I can't just walk into a movie and leave my partner stranded." They said, "Well, we have plenty of work for Jack," and they made him the head Jawa.

What was your first reaction when you found out you were going to play inside a robot?

I wasn't that crazy about it at first. I was doing television in England and I thought to myself that I would rather be a star on television here than stuck in a robot all over the world! I didn't really know the potential of the film at that time—nobody did!

Do you recall when you first saw the design for R2-D2?

Oh, yes. I always liked the look of the robot, it just wasn't very comfortable at first. They had screws going through the robot's head that stuck into my head. I then got wise and told them and they cut



Do you have any special memories from working on *Star Wars*?

Well, in the scene where the Jawas are trying to sell R2-D2 to Luke and his uncle, I was inside the robot and Jack was playing the head Jawa. There were all kinds of robots careening over the desert—about five or six. They were all charging around on the flat desert. It was near an oasis so there was water in the air. One robot crashed into me. Jack was yelling to me, "Lookout! There's a robot coming!" There was nothing I could do about it, it just crashed into me. It tipped me over. We had a lot of funny things happen to us.

What was the filming like in Tunisia?

We stayed at several different hotels and we would wander around when we weren't filming because there was no television, no radio or anything! It was a very primitive area—there wasn't even glass in the windows of our hotel rooms—it looked like biblical times! One day, I was walking along the street, there was no pavement, it was all dirt, and Alec Guinness came along in a Mercedes and said, "What are you doing?" And I said, "Nothing, really." He said, "You want to see an oasis?" I said, "Yeah," so I jumped in the car and I went with he and his wife to see an oasis. That was a nice trip. They are both lovely people. But there was really nothing to do in these places. The money you would get while filming there had to be spent there because you couldn't spend it anywhere else.

Did you work with Harrison Ford?

Oh, yes. They had the large model of the Millennium Falcon in the hangar on one of the soundstages in London. It was a massive thing. My kids were little at that time so I took them to see the sets which were on eight stages. Harrison Ford said, "I'll take you around," and took us to see the Millennium Falcon. One of my boys said to Harrison, "what will we call you?" They couldn't get their tongues to say Harrison Ford. It was too hard of a name to pronounce at their age. He said, "Oh, just call me peaches!" [Laughter] And to this day, my boys call Harrison "peaches."

Is there anything special you recall about the filming of *Empire* or *Jedi*?

I wasn't involved in the filming in Norway for *Empire*. It's hard to remember specific events because I get the films mixed up sometimes. But I do remember filming out in the Redwoods in California for *Jedi*. We were in the trees and someone noticed a huge branch that was sticking across

another branch—it had been blown off. It was perched between two other branches. These trees were about 250 feet high. If that branch had been blown off by the wind it would have come down like a spear and could have been serious.

They brought in two sharpshooters with rifles and tried to shoot it down but with no luck. The bullets went right through it

reminded me of Kermit the frog because he sounded like him. I didn't get along with Richard Marquand as well. I don't know why. He didn't seem to use me very much. But with George Lucas as the director you always knew what he wanted. He was very clear and precise. He knew exactly what he wanted. I like that.

But George had the vision of *Star Wars* in his head—he knew it forwards and backwards. I used to sit with George and have dinner when we were filming *Star Wars*. We usually wouldn't chat about the film, we would talk about other things. However, he was always preoccupied with the movies so you didn't get a lot of talk out of him. But I got along very well with both George and Irvin Kershner.

C-3PO and R2-D2 are partners on screen. Would you describe your relationship with Anthony Daniels the same way?

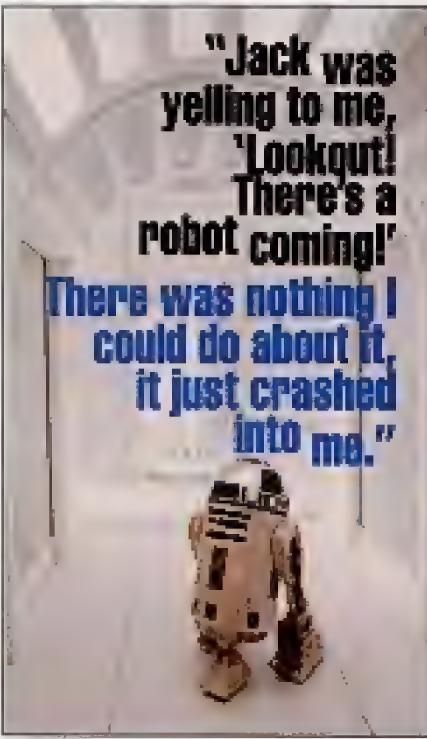
We are not exactly close. I found him to not be an easy guy to get close to. We didn't argue or anything but we were not close friends. I didn't really mix with him socially. Maybe if we are both in the new *Star Wars* movies we will have an opportunity to get to know each other better and we'll have a lot more to relate to. I think the robots will be a good link from the previous movies to these new ones. It will help introduce people to the new films by giving them a bit of something they're used to. I hope they utilize me in the new films.

Another movie you did which was very popular was *Time Bandits*.

That was good fun! I was involved in everything in that movie because we [the little people] were the stars of the movie. To be honest, that was more fun than *Star Wars*. *Star Wars* was more difficult for me to do because I didn't know what it was all about but *Time Bandits* I understood and was just good fun to film. I wish we could have done more of those but the filmmakers wanted to go on to other things. We went all over England to film *Time Bandits*. Jack Purvis played Wally and I played Eddget. The late David Rappaport was in the film as well.

Kenny, you've worked on some timeless films and we appreciate you taking time out for the *Star Wars Insider* to talk about your *Star Wars* experiences.

Well, thank you. I look forward to sharing more experiences with you if I'm in the new *Star Wars* films ... and I love to hear from the *Star Wars* fans! 



because it was rotten wood. In the end, they had to move the whole set because they could not get this huge branch down and they didn't want any accidents. They couldn't risk this six- or seven-foot-long branch falling down 200 or 300 feet on the cast and crew. It was just too risky. It could have killed someone.

I wish that they had utilized me more on *Jedi*. The director, Richard Marquand, told me, before we started filming, that he wanted to really utilize me because George liked it more when I was in R2-D2 because it came to life. But they still didn't use me that much. I actually spent more time on *Jedi* working with the makeup people trying to get the Ewoks' eyes right. I spent most of that movie in the Stuart Freeborn makeup and special effects department trying to get the eyes of the Ewoks to blink. It wasn't easy—it was hard work. I was like the prototype Ewok.

Do you recall working with George Lucas on the first film?

Out of all the directors, I liked George the best. Irvin Kershner was very funny. He

THE REBELS THINK THE FORCE
IS WITH THEM.
EXPLODE THE MYTH.

A dramatic space battle scene from Star Wars. In the foreground, a massive explosion dominates the center, with fire and smoke billowing upwards. Several Imperial TIE fighters are scattered throughout the scene, some in flight and others appearing to be destroyed or crashing. In the upper left, a large Death Star is visible, its surface showing significant damage and structural integrity. The background is a dark, star-filled space.

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EXCLUSIVE INTERVIEW



REBEL LEADER
DENIS LAWSON

BY DAN MADSEN



Actor Denis Lawson today.

against the Empire in numerous military engagements.

Years after the last *Star Wars* movie was made, actor Denis Lawson, who played Wedge in all three *Star Wars* movies, is still amazed at how he is remembered by fans for one of the smallest roles he's had in his long and distin-

guished acting career. A recognized face in England for his roles on television and stage, Denis is best known for his role in the critically acclaimed film, *Local Hero*.

Still, the role of Wedge Antilles has followed Denis throughout the last 17 years while he has performed in a variety of stage plays, musicals, film and television roles. Recently, he talked with the *Star Wars Insider* to relate his experiences as one of the few Rebel fighter pilots to survive all three *Star Wars* films.

No, the hero we're referring to is not Luke Skywalker.

In fact, this Rebel survivor has gone practically unnoticed by the moviegoing masses who saw the *Star Wars* trilogy. But to true *Star Wars* fans the name of Wedge Antilles is held with honor. He's the brave fighter pilot who served the Rebel Alliance under Luke Skywalker's command. He and Luke were longtime friends and fought side by side

Denis, how long have you been acting?

I started very early, about five years old. It was really through movies more than anything, I was brought up in a small town in Scotland.... There was a movie theater and I used to see a lot of movies. I really wanted to be some kind of performer, and that developed gradually over the years to the serious idea that I would be an actor. But it was a very strong impulse.

What was your first professional acting job?

I trained as an actor in a drama school in Glasgow. While still in school, I did an episode of a British television series. Around the same time, I started performing as a mime artist in a two-man show that toured around Scotland. Those were my very early jobs in the business.

How did you get involved with *Star Wars*?

It was in 1976. George Lucas was in London meeting a lot of young actors at that time. I went in and met him but nothing really came out of it—he didn't cast me in the movie at all. I went off to France to make a couple of movies and then came back and got a call from the *Star Wars* production office to come down. They had already started shooting.

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continues...

There were probably 20 different Rebel pilots sitting around on a soundstage and there was a cockpit of an X-wing set up high on what I would describe as a raft on stilts. It was almost like waiting to go to the dentist!"



"When I saw *Star Wars* for the first time at a cast and crew screening in London," recalls Lawson, "I thought at one particular stage that my character had been blown up. I thought, 'Oh well, that's the end of that.' And then I got a call to do the sequel."

They gave me a script and set me up to play the part of Wedge. From what I could gather, someone didn't work out for them so they needed another actor to play Wedge. That's basically how I became involved with the film.

What do you recall from shooting *Star Wars*?

It was rather strange! As you know, we shot against a blue screen. There were probably 20 different Rebel pilots sitting around on a soundstage and there was a cockpit of an X-wing set up high on what I would describe as a raft on stilts. It was almost like waiting to go to the dentist! [Laughter]

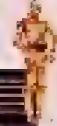
Everyone went up in turn and did his sequence of lines through those long battle scenes. It was actually very difficult to do because George wanted to turn the camera on and have us go through our lines in sequence and then cut them all together to make the final scene. Usually, as an actor, you learn lines with cues and you have another actor responding, which helps you. But this was very difficult. You might have two lines on one page and then a few lines on another page and suddenly you would have to jump ahead and try to remember what the next lines were.

What George did in the end was tell the camera for a particular line, he would say the line to me, and I would do the line in vari-

ous different ways and from various different angles and then we would go on to the next scene. The motion of the X-wing was made by the crew rocking this kind of raft that I was on. I had never worked this way before. I was used to classical stage training so this was very different. It was very interesting for me because it was the biggest production I had worked on up to that time.

How did you come back for *The Empire Strikes Back*?

Well, for some reason, Wedge was left alive in *Star Wars*. When I saw *Star Wars* for the first time at a cast and crew screening in London, I thought at one particular stage that my character had been blown up. I thought, "Oh, well, that's the end of that." And then I got a call to do the sequel. For some reason, and I don't know why, I think it was a complete accident that the character of Wedge was left alive in the first movie. By the time the next movie came around I was a much more successful actor on the stage in England. But I had the time to do the second movie and I had also become good friends with Mark Hamill. When we made the second movie, his wife was pregnant at the same time mine was. We had also got along very well on the first movie. But the character of Wedge was alive at the end of *Star Wars* so they asked me back.



We went to Norway for *Empire*, and that was really very interesting. It was very, very cold. I distinctly remember getting on a train in Bergen, Norway, and gradually going up a hill. At one point, the trees disappeared and then it started to snow and then I noticed that the snow was not coming down, it was going vertically across the window because we were going straight up the mountain! When we arrived at a ski lodge there, I think it was 4,000 feet up, you could not see anything. It was completely white. The weather was very, very bad. We all had to have special clothing while shooting up there. I remember that once you got on all the clothes, the goggles, jacket and boots, you would go outside and it felt like you were under water. You couldn't feel anything. It was like looking through a glass tank. It was strange. I had never worn arctic clothing like that. When the weather cleared and the sun came out it was absolutely beautiful up there, though.

Did anybody ever mention to you at that point that you were one of the few survivors from *Star Wars*?

Yeah, Mark Hamill used to refer to me as "George Lucas' token survivor!" It was talked about at that time.

You then came back for *Return of the Jedi*. How did that happen?

I think it was luck once again. I was free to do the filming on that movie. We shot all of my stuff in London. I think I was, once again, George Lucas' token survivor.

Did George ever speak to you about the character of Wedge?

No, George is a very quiet man. My feeling on the first film was that if you came on the set, could you spot the director?! George was very calm and quiet and blended in with the rest of the crew. He was fairly noncommittal about Wedge. I think he was slightly amused by it.

By the time *Jedi* rolled around, it couldn't have just been an accident that Wedge showed up in the film ...

Yes, that's true. Perhaps they felt it was nice to have incidental characters who might go from film to film. It helps the continuity of the movies.

Do you still find people who recognize you from your role in *Star Wars*?

It's extraordinary. *Star Wars*, as an acting job, was by no means the most important thing I've ever done. But it has generated more mail than anything I've ever done. Still to this day I get mail from *Star Wars* fans.

Did you know that they've taken the character of Wedge in some of the *Star Wars* novels and expanded him? In one book he falls in love and is promoted to general.

I wasn't aware of that. That's extraordinary! I'm very pleased that I've done all these things! [Laughter]

Out of the three movies, do you feel that we've learned anything special about Wedge?

I don't think in terms of the movies there really is. I suppose we know there is an enormous loyalty to the Rebellion and that

he's a good friend of Luke Skywalker. I think it was established that they go way back as friends. But other than that, there hasn't really been much fleshing out of the character.

George is beginning the early work on the new *Star Wars* prequels now. I wonder if there will be a place for Denis Lawson in the new films?

Maybe as Wedge's grandfather! [Laughter] I know that when we worked on the movies that George had this idea of doing three trilogies. It's nice that he's going back before *Star Wars*. But they are such huge projects, it must take so much energy to put them all together.

One of your most famous roles was in the film *Local Hero*. Do you recall how that came about?

When we were shooting *Return of the Jedi*, I got the role for *Local Hero*. I remember telling Mark Hamill about it on the set one day. *Local Hero* was an enormous pleasure. It was probably the most enjoyable job I've ever had. It was very successful. The movie has seemed to have a long life on video, too.

What are you doing now?

I just finished two different shows on the stage. I just completed working in an American play called *Oleanna* by David Mamet. Before that I did a musical. I'm absolutely exhausted from working so heavily on the stage, so I'm trying to take a little break now. I'm reading various scripts and I'm also an independent producer myself, so I'm working on several projects of my own. I've done a lot of television in England and a lot of theater work and people know me from that. I get recognized quite a bit over here. One of my regrets is that the film industry in England is very

poor right now. We don't get much help from our government so there aren't many movies made over here. I've often thought about moving to Los Angeles because of the film industry there. I'm very fond of America.

I understand that Eustree Studios, where you did a great deal of your filming for the *Star Wars* movies, has been shut down.

Sadly, yes. This is the result of getting very little encouragement for our industry here in Great Britain. One of the reasons this has happened is that we used to get very good tax breaks for American productions or any productions. Those were taken away in the '80s. American and foreign performers were taxed over here in a way they never were before. Basically, they stopped coming. This is why these movies are not made here anymore. Our film industry has really suffered because of this. There were only about 12 British movies made here last year. It's very sad. I hope we can turn it around soon.

Denis, thank you for taking time out to talk with us. The fans will continue to cheer on Wedge as they rewatch the *Star Wars* films.

Well, thank you. It's been a pleasure. I continually enjoy my *Star Wars* connection. 



CULT OF WEDGE

by Jon Bradley Snyder

The Star Wars universe is so detailed and complete that fans delight in obsessing over even the smallest of characters. Wedge deserves the crown as the greatest of all the small characters for making brief appearances in all three films, a feat matched by no other minor character. Beginning with his brief appearance in the Star Wars dogfight scene, the handsome young Rebel pilot Wedge captured the viewer's imagination. Just who was this brash teenage pilot who followed Luke into the Death Star trench only to have to "pull out because he couldn't do anymore good back there"? Over the years, knowledge of Wedge has become the acid test for separating devoted Star Wars fans from casual viewers.

Just the name "Wedge" itself has a great ring to it. How many out there were ever nicknamed Wedge or wanted to be? Raise your hands. Yet a neat name was not enough to give Wedge the credit he deserved for playing a pivotal role in the Star Wars trilogy. Wedge is practically spurned on screen in light of his numerous accomplishments for the Rebellion.

The modest and irrepressible Wedge Antilles is the coolest Star Wars hero. Wedge has brief speaking parts in each big battle scene from the three Star Wars films. Never getting killed and never receiving the fanfare of the major characters, Wedge toils dutifully from film to film. He's a humble, cunning and loyal guy. In the battle of the First Death Star, he backs off and lets upstart farm boy Luke Skywalker run the show when the Red leader is killed. Not only does Wedge survive all three major Star Wars battles, but he knocks out an Imperial walker in *The Empire Strikes Back* and helps Lando blow the second Death Star's reactor in *Return of the Jedi*. Wedge happily thrusts himself into all three Star Wars battles, against seemingly hopeless odds, and doesn't even complain when they wait three films to give him a promotion.

In *Star Wars*, Wedge saves Luke's butt from a TIE fighter as they prepare for their attack. Could we not, in essence, credit Wedge with destroying the Death Star? Had Luke been vaporized, no one would have had enough Force with them to launch that final shot into the serial



exhaust port. For some reason good old Red Two (Wedge) didn't deserve a medal while Han change-of-heart-at-the-last-minute Solo did. Go figure.

In *The Empire Strikes Back*, Wedge leads the way by causing the first AT-AT casualty with his tow cable, a feat that buys valuable time for the evacuating Rebels. Some cunning teamwork between Wedge and his gunner, Janson, results in an Imperial walker's legs being cuffs-cracked and crashing to the ground. Janson, and his counterpart Dack, Luke Skywalker's gunner, deserve mention here as they are both cut from the same cloth as Wedge. A fierce Rebel fighter, Janson is not heard from again after the Battle of Hoth. Poor Dack, Mr. I-feel-like-I-could-take-on-the-whole-Empire-myself, is killed in the heat of battle. There better be a Rebel war memorial with their names on it somewhere.

By the time *Return of the Jedi* comes around, the ever-patient Wedge has finally been promoted to Red Leader. A nice gesture to be sure, but one that only comes because Mr. Skywalker is busy traipsing around with better things to do, like getting into fist fights with the Emperor. Along with Lando, Wedge is obviously the heart and soul of the Rebel fleet's attack on the second Death Star. Wedge guides the young greenhorn pilots through the attack and just barely gets out in time when the Death Star's reactor blows. Wedge is the only known Rebel pilot to fight and survive both Death Star battles.

It's easy to wonder what was going on in Wedge's head. Here's a



languishing in obscurity? Does it make up for never having a your own T-shirt, never having your own poster, or the ultimate insult, never having your own action figure?

I think not. I prefer to remember Wedge as, abused, forgotten and ready to hop in his X-wing at a moment's notice to battle the dark side of the Force. This is the legacy of Wedge. Wedge is the Rebel every man. In real life not all of us can be glory hounds like Luke Skywalker and Princess Leia. In real life most of us are Wedges: plugging away behind the scenes to make the beautiful people look good.

The real reason that Wedge is spurned by the Star Wars storyline is that he's not a main character. What's fascinating to us as viewers is that his character is just big enough to have a couple of lines in each film. Just important enough to have the casting director call the same actor, Denis Lawson, to come back to each film to shoot for a few days over a period seven years.

Wedge was created to give the Rebel Alliance a recognizable face. Wedge's recurring role adds a human element to the Rebel Alliance that keeps it from becoming a hodgepodge of fresh extras in each new film. Lucas tended to every detail of the trilogy, right down to its minor characters because he knew the audience would notice. Devoted fans recognize Wedge and cheer him along just like Luke Skywalker.

For the record, Lawson himself is dumbfounded that anyone even remembers or cares about Wedge. He's obviously not familiar with how American science fiction fans are notorious for worshipping the trivial. He's just lucky he's not a minor *Star Trek* character, otherwise he'd probably have his own fan club and fanzine by now.

The Cult of Wedge includes anyone who ever cheered for Red

**Wedge
is the only known
Rebel pilot
to fight & survive
both Death Star battles.**



cool-headed revolutionary ready to knock on death's door at the drop of a hat. For every Luke Skywalker, Princess Leia and Han Solo out there making the big genius moves that save the day, there have to be 100 Wedge's backing them up. For the most part we don't get a glimpse of these little people of the Rebel Alliance, with the exception of Wedge. Who is this guy and where did he come from? Does he have a family? What made him throw his life away for freedom in the Rebel Alliance?

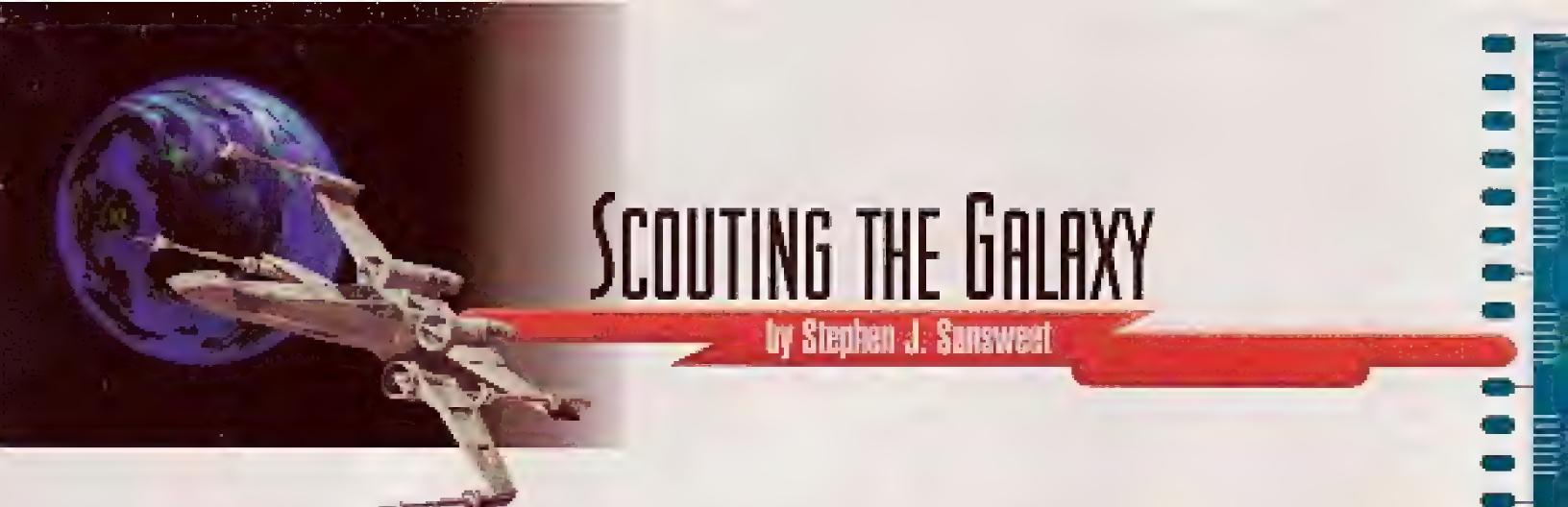
Some of Wedge's loose ends are tied up in the new *Star Wars* fiction that has been released. Wedge plays a role in LucasArts' X-Wing computer game. If you've read Kevin Anderson's *Jedi Search*, you know that Wedge finally falls in love and gets promoted to general. New X-Wing novels will feature Wedge and the Rogue Squadron.

Sure that's nice and all but does it really make up for years of

Two, anyone who ever wrote W-E-D-G-E on their Luke Skywalker X-wing pilot action figure, and anyone who ever recognized Denis Lawson on the street. The Cult of Wedge is for anyone who ever wanted to just be a part of something big, even if they weren't the one to fire the last proton torpedo. *EW.COM*

The Best of Wedge ... Wedge's Greatest Lines:

- "That's impossible, even for a computer." (*Star Wars*)
- "Look at the size of that thing!" (*Star Wars*)
- "I'm hit! I can't stay with you." (*Star Wars*)
- "Good shot, Janson." (*Empire Strikes Back*)
- "Wheeeeee! That got him!" (*Empire Strikes Back*)
- "Cut to the left! I'll take the leader!" (*Return of the Jedi*)



SCOUTING THE GALAXY

by Stephen J. Sansweet

From "Vadermallows" to Leia Panties

I always knew that there were lots of *Star Wars* trilogy collectibles. After all, I did have to add a *Roach* onto my house when my hobby grabbed me by the throat and took over my free time, my checkbook ... basically, my life. But it wasn't until I started working on the new *Tomart's Price Guide to Worldwide Star Wars Collectibles* that I fully realized how much, uh, stuff there was. Marshmallow candles shaped like Lord Vader? Prince Leia Underoos?

I panicked.

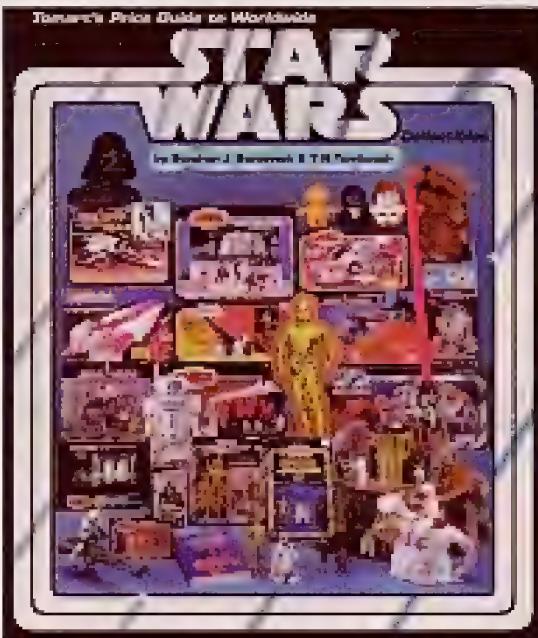
This, then, is the story behind the book, or how the price guide was assembled—and how not even a mighty earthquake could stop it (delay it, yes; stop it, no). Collectors have been seeking a truly comprehensive listing of *Star Wars* merchandise and prices for years. Since 1983 there have been six editions of something called *The Official Price Guide to Star Trek and Star Wars Collectibles*, but just the order of names in the title should make true fans of the Force suspicious. And "Official" turns out to be the trade name of the publisher, not a validation or sign of cooperation from Lucasfilm or Paramount.

About four years ago I heard through the *Star Wars* grapevine that Lucasfilm, having started up a new publishing division, was interested in having someone do an authorized price guide for trilogy merchandise. Since I had been toying for years with the idea of attempting just such a project—it would force me to better organize my collection, for one thing—I contacted Lucy Wilson at Lucasfilm and volunteered my services. The more we talked, the more the idea evolved into what became my first *Star Wars* book (*Star Wars: From Concept to Screen to Collectible*). But the need for a truly comprehensive price guide was growing as the popularity of *Star Wars* soared because of new novels being published and George Lucas' statements that he would definitely film another trilogy.

I wasn't the only one with the idea. About the time I first contacted Lucasfilm, they had been in contact with Tom E. Tumbusch. Tom, a one-time advertising executive and toy collector in Dayton, Ohio, became an entrepreneur in the mid-1980s by publishing a Disneyana price guide—the first of nearly 20 books that Tomart Publica-

tions has produced to date, including *Action Figure Collectibles* and *Space Adventure Collectibles*. The latter, written by Tom's son Tom N. (or TNT as he's called), had a large *Star Wars* component, but Tom E. was convinced there was a market for a guide strictly devoted to the trilogy. He was pretty sure there would be enough stuff to fill a book of, say, 140 to 150 pages. Hah!

Lucy Wilson had an idea. Why didn't the Tumbusch clan and I produce a guide together? With my knowledge of the hobby and their proven method of producing collector's guides, it seemed a natural fit. What I didn't real-



Tomart's Guide to Worldwide Star Wars Collectibles. If you're new a *Star Wars* collector or if you're thinking about being one, you need this book.

ize at the time was that Tom and TNT had been busy amassing a huge *Star Wars* collection themselves, and in just a few years time had put together one of the largest hordes in the known galaxy. These guys were serious!

Planning for the book started more than two years ago when Tom and TNT visited my place and we laid out some general guidelines. It was important, we agreed, that the





A sampling of some of the *Star Wars* memorabilia listed in the guide.

book be as comprehensive and complete as possible. We wanted not just items sold in the United States, but a worldwide look at the *Star Wars* merchandising phenomenon. At first, we considered having prices in the currency of the country where a specific item was sold, but quickly abandoned that when it became clear that fluctuating exchange rates would cause havoc. Besides, while there's a healthy contingent abroad, the vast majority of *Star Wars* collectors are in the United States.

We would love to do a full-color book throughout, but the costs would have driven the book's price into another galaxy. (We did end up with 16 color pages—twice the amount originally planned). There was also the matter of whether we would retain the alphanumeric code for items that had been established in the *Space Adventures* book. I convinced Tom that there would be so many new items that we needed to start over. But in planning the book, we have (hopefully) left plenty of room for newly-made and newly-discovered products.

I had done a lot of research for the guide while I was working on the Concept book. Combing through the Lucasfilm archives, toy bay, photo library and licensing files, I found fairly decent records, photos and actual samples of products

from around the world. Or so I thought. As we got more into the book, it became clear that many of the records were contradictory; some lacked vital information; others made it unclear just which products were manufactured and sold rather than just conceptualized. Plenty of items I knew had been licensed were nowhere to be found—especially Kenner's lower-run specialty items with department-store packaging and special in-pack bonuses.

Of course, the fun is in the search. Looking for the strange and pinning down the commonplace became an obsession. Separately, and a couple of years apart, the two Toms and I meticulously searched the Skywalker Ranch toy bay, looking for items we didn't have in our respective collections, either to make a notation of it (me) or to borrow for photography (them). I still

remember digging through one somewhat dank-smelling large cardboard box and finding a number of strange things, such as British marshmallow candies, shriveled with age, in the shape of *Star Wars* characters. (That's the box where I found a dead bird—that's another story.)

Another challenge was to organize the vast amount of material. How do we present it all? The Tomart folks went through a foot-tall pile of lists of Lucasfilm licensees and their products, and made a first cut at listing categories. We then sent it back and forth across the country, further refining it and fitting all the products into categories where collectors might look for them. Should there be an Action Figures category to lead the book, or should they be towards the back under Toys? We resolved all those issues, then added an index at the last minute just to be safe. There is also the most comprehensive and up-to-date list of all worldwide *Star Wars* licensees ever compiled. It gives their location, years during which they made products and the kind of merchandise they sold. We believe the list will help avid collectors track down additional items and get information on products they already own.

Tomart also scanned into their computers every single photo of merchandise in

dozens of Lucasfilm scrapbooks. Tom E. and Tomart photographer Tom Schwartz took hundreds of new photos. On the West Coast, Steve Essig, who photographed my first book, supplied another 700 photos. In all, we have more than 7,000 different items pictured in the book. We list and give prices for somewhere between 20,000 and 25,000 items! We've all been too exhausted to try to come up with a more exact figure.

Tom E. and I had planned to meet in January when he was visiting Los Angeles to come up with the final format of the book. January 17, to be exact. The earth shook violently instead. Despite rumors, my collection wasn't trashed—but it sure was messed up, and it took more than a month to get things back into shape. Meanwhile a Tomart temp prepared an initial set of listings. When I finally got to them and saw all the holes, I realized that the book was going to take a lot longer than we had suspected. For most sections, I had to gather up handfuls of items from my collection, go upstairs to my office, and patiently list each one. Meanwhile, TNT was working on the extensive and all-important action figure and toy section.

The book grew. Then it grew some more. "You want to list how many posters?" co-author TNT asked me one day. "Just 700," I replied. Along with nearly everything ever produced for *Star Tours*—at all four Disney parks. And for the George Lucas Super Live Adventure in Japan. And a couple hundred records and CDs and.... The book, once fixed at around 150 pages, ballooned to 196 and finally to 224. We kept shoehorning in everything from anywhere, including items just hitting the shelves.

Actually, we might still be working on the book, seeking to make it even better, if OWC hadn't called and ordered 2,000 signed copies to sell on its July 23 show. I flew to Dayton the weekend before for final checks and fixes—not to mention sharing the autograph fun with TNT.

But it's done. We're pleased with it and hope that you are too. We solicit your comments, complaints, corrections and additions. And yes, like the movie business, we're already planning an eventual sequel.

COLLECTIBLES Q & A

The letters continue to arrive and, next issue, we'll answer a bunch of them. Please send your questions and comments to SCOUTING THE GALAXY, *Star Wars Insider*, P.O. Box 111000, Aurora CO 80042. Individual replies aren't possible because of time constraints, but we'll try to answer the questions of broadest interest in the column. **MARKWORTH**

GALACTIC SIGHTINGS

More new stuff? You bet! Here's what you'll be seeing soon:

A.H. Prismatic is gearing up to do a new line of photopolymer holograms (I don't know either, but it sounds cool), embossed hologram products, postcards, etc.

Antioch Publishing will bring out a book of days.

Ballantine Books is going to publish the script of the *Star Wars* radio drama, with illustrations. And, at last, it is reprinting the three "Art of..." books in time for Christmas.

Bantam Books will have a whole line of new spinoff novels, as well as a series of X-wing novels.

Brady Publishing and Prima Publishing have strategy guides to LucasArts' new interactive TIE Fighter computer game.

Classico is doing notecards.

Franklin Mint brought out an Imperial walker.

Gifted Images is offering a limited-edition lithograph of Ken Steacy's art for Topps' *Star Wars Galaxy I*.

Hollywood Pins is coming out with a new assortment of pins.

Kenner Products: The rumors just won't stop. Published reports and dealer mailings that claim to be in the know have Kenner producing the old figures from the old molds or 200 to 300 new ones over the next decade. But rumors are just what they are. Kenner will definitely be producing action figures next year, but as far as details, I'm told we'll all have to wait just a while longer while Kenner and Lucasfilm firm up their plans.

Micro Games America, which has already sold three hand-held LCD games, has plans for what they call "molded youth and personal electronics." That means a cassette player in the shape of the *Millennium Falcon*, stormtrooper walkie-talkies and a three-in-one hand-held game.

Moustrak Inc. has introduced a *Star Wars* line of mouse pads in five different designs.

One Step Publishing brought out a reprint of the motion picture scripts.

Party Professionals is coming out with six new masks for Halloween, including: Nien Nunb, The Emperor, Klaatu, a Gamorrean Guard and a Tusken Raider.

Placo Products plans to make collectible die-cast key chains and bracelets.

Screamin' Products is coming out with a Boba Fett model kit.

Sound Source Unlimited is shipping the long-awaited audio clips for ESB.

Tin Signs International is planning a series of printed, embossed metal signs. QVC had the first one on its July *Star Wars* Collectibles special, a nice-sized reproduction of part of the *Star Wars* style "D" theatrical poster—also known as the Circus poster—by Drew Struzan.

Zanart Publishing, which has done a set of new lobby cards and four different "chromium" prints, plans a metallic print that will reproduce the gold-and-black Vader cover of *Star Wars: From Concept*.... Also, look for a vehicle blueprint series early this fall.

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Star Wars Toys: Buy-sell-trade. Send list of items you would like to sell or send \$1 for catalog to: Kevin Walker, POB 220624, Newhall, CA 91322-0624 or call 805-288-2268.

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Star Wars: Indy: Star Trek SF collectibles. Large & Small figures, playsets, toys. 30 page catalog \$3 cash. Christopher Cannon, 16 Sherwood Cir., East Bridgewater, MA 02333.

Star Wars toys & figures, new catalog, large selection, also other toys. Send \$2.00 for list to Bill Renshaw, 7621 U Dr. S., Union City, MI 49044.

Important Star Wars Collection. Hundreds of items: carded action figures, boxed Kenner toys, promotional display, complete trading card sets, jewelry, & more. To be sold in its entirety only. Call or write for complete inventory/condition. Rich 817-732-7854; 4801 Pershing Ave., Fort Worth, TX 76107.

WANTED

One new condition copy of the *Star Wars Galaxy Guide 6: Tramp Freighters* that came out from West End Games in 1990, write to Erich Schwendtke, 4615 Seashurst Ave., Everett, WA 98203.

One new condition copy of the *Star Wars Sourcebook* (the first edition) that came out from West End Games, write to Erich Schwendtke, 4615 Seashurst Ave., Everett, WA 98203.

Empire Strikes Back collector glass issued by Burger King/Coca-Cola with Darth Vader and Boba Fett on it. Also looking for the 4 glass Star Wars set also issued by BK/Coca-Cola. Please NO dishwasher damaged glasses. Send info and prices to: J. Caron, 34 Pershing Ave., Acushnet, MA 02743.

Star Wars store displays. Anything unusual or different. Will trade or buy. Also wanted large & small Star Wars collections carded, box or loose, top prices paid. Bill Renshaw, 7621 U Dr. S., South Union City, MI 49094.

Young Indy episodes (VHS) not shown in Japan. Translation copies OK, please send prices to: Masako, 434 Yoshinoshima, Marunouchi Nakada-cho-gu, KAGAWA-Ken 766 Japan, MASAKO YAMASHITA.

Back issue #17 of the Lucasfilm Fan Club Magazine. Have copies of Willow's opening night folder used at charity fund-raisers. Willing to trade for issue #17. 812-584-4208.

ORGANIZATIONS

Mark Hamill (Luke Skywalker) newsletter, photos. Also Star Wars magazines, photos, buttons, comics. Send sase to: OTM-LF, POB 5278, Orange, CA 92613-5278.



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